

# MUSICAL COURIER

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NEW YORK, SATURDAY, JUNE 28, 1930

WHOLE NO. 2620



(Photo by Pinchot.)

## Willem Van Hoogstraten

Conductor of the Portland Symphony Orchestra.

On July 7 He Will Open His Ninth Consecutive Season Directing the New York Stadium Concerts.  
Also Engaged as Guest Conductor of the San Francisco Philharmonic Orchestra.



**SILVIO SCIONTI PLAYS CHEF IN THE HOME OF STELL ANDERSEN AND ESTHER McCULLOUGH.**

He is shown emerging triumphantly from the kitchen with a platter of "lasagne al forno"—elaborate and delicious dish of the spaghetti family. The fellow pianists present, Mrs. Josef Lhevinne and Stell Andersen, are critical judges of pianists disguised as cooks, but Mr. Scionti is fearless of the verdict. From left to right are: Nancy Cox-McCormack, sculptor; C. V. Dougherty, the chef, Silvio Scionti; Stell Andersen; Margherita Tirindelli, of the MUSICAL COURIER staff; Rosina Lhevinne (center); Elizabeth Shields; Esther McCullough, writer and editor; Domenico Savino, popular composer, and Mrs. Savino. Mr. Scionti left New York on June 13 for Chicago where he will teach at the American Conservatory during the summer session. Mr. Scionti is so popular as a teacher that not half an hour is left in his teaching schedule. Miss Andersen will spend part of the summer supervising music at the College of Penrose in Albany and, while not occupied there, will vacation in Vermont.



**A WELL KNOWN OPERATIC GROUP,**

seated at the Captain's table of the Ile de France, which sailed on May 15. Left to right: Pavel Ludikar, baritone, Metropolitan Opera Company; Marianne Gonitch, soprano, Philadelphia Grand Opera Company; Herbert Johnson, manager of the Chicago Civic Opera Company; Mme. Antonin Trantoul; Edith Hope Iselin, New York City; Roberto Moranzoni, conductor, Chicago Civic Opera; Wilhelm von Wymetal, Jr., stage director of the Philadelphia Grand Opera Company; William C. Hammer, general manager, Philadelphia Grand Opera Company; Mrs. Herbert Johnson; Captain J. Blancart, commander of the Ile de France; Mrs. William C. Hammer, director of the Philadelphia Grand Opera Company; Giovanni Martinelli, Metropolitan Opera tenor, and Antonin Trantoul, French tenor of the Metropolitan.



**EMMA CANNAM,**

soprano, of whom Ernestine Schumann-Heink wrote: "I consider Emma Cannam's voice one of great beauty. A dramatic soprano well fitted for both opera and concert work. Her voice is sympathetic and of a great dramatic quality. I wish her all the best." Mme. Cannam has appeared with marked success in the Middle-west and on the Pacific Coast, where she will spend the summer resting and arranging programs for her concert tour of the coming season. In all probability the East will soon hear Mme. Cannam, whose recital in Chicago under the direction of Bertha Ott is well remembered.



**HELEN SCHAFMEISTER,**

concert pianist, who has had a most successful season. At present she is on a tour which will include twenty-four engagements. To date she has played in Columbus and Canton, Ohio; Peoria, Ill.; Madison, Wis.; St. Paul, Minneapolis and Duluth, Minn.; Winnipeg, Manitoba; St. Joseph, Mo.; Oklahoma City, Okla.; Kansas City, Mo., and Milwaukee, Wis., always with her usual success. She has won many excellent criticisms from the daily press wherever she has appeared. Upon her return, Miss Schafmeister will resume teaching for a six weeks' course, and in the early fall will fulfill several concert engagements already booked.



**CLARE CLAIBERT**

and Georg Schneevoigt, standing before the Theater in Riga, where the coloratura soprano had been singing. Note the spelling on the billboard—"Klaras Klerber"—in the Russian advertisement. Add this to your collection of "English as she is spoke."



**MARJORIE TRUELOVE,**

pianist, and Allison MacKoren, cellist, who have had a most successful season. On June 18 they both sailed for a pleasure trip to Europe, and will return to America in the fall to continue their concert activities.



**CLASS OF 1930 AND FACULTY OF THE PEABODY CONSERVATORY OF MUSIC.**

Left to right: (top row), Miss Lucke, Mr. Weaver, Mr. Cheslock, Miss Coulson, Miss Carty, Mr. Sklarevski, Mr. Castelle, Mr. Thatcher and Mr. Bochau; (second row from top), Mr. Petran, Mr. Wirtz, Mr. Gittelson, Mr. Oswald, Mr. Ortmann, Mr. Strube, Mr. Conradi, Mr. Cooper and Mr. Bolek; (third row), Margaret Hunter, Nina Valliant, Alice Wells, Beatrice Corder, Katharine Smith, Morton White, Ethel Bowman, Elizabeth Hodgkin, Margaret Jones and John Wolf; (fourth row), Emerson Meyers, Amos Allen, Irene Miller, Dorothea Ortmann, Caroline Wantz, Mary Lewis Blalock, Ethel Ashman, Dorothy Bunkley, Marjorie Hiron, Eita Miller, and Theodor Karhan; (fifth row), Lillian Gelazela, Jeannette Di Paula, Elizabeth Schnebly, Sylvia Raven, Edith Devitz, Beatrice Shovalter, Vera Kramer, and Marjorie Cain; (bottom row), Yvonne Biser, Beatrice Osgood, Philip Jeffreys, and Helen McGraw. (Photo by A. Jackson Co.)



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A Notable Event.

ITHACA, N. Y.—One of the most unique festivals in the annals of music in this country was the Talbott Music Festival conducted here on Friday and Saturday, June

hundred instrumentalists, assembled from every part of the Finger Lakes region, from northern Pennsylvania and even from Columbus, Ohio, united in two great programs of choral music that brought long-to-be-remembered inspiration to an audience of twenty-thousand people gathered in the Crescent in Schoellkopf Field on the Cornell Campus. It was the greatest festival of church music thus far held in America, and brought together the largest chorus for unaccompanied singing ever heard in this country.

This army of singers, composed of adult, high school and junior choirs in forty-six churches situated in thirty-five cities and towns in New York and Pennsylvania, is directed by members of the internationally famous Westminster Choir which this year established its permanent home in Ithaca. These young directors are also members of the Westminster Choir School, but leave each Friday at noon for their respective churches, where they have developed these

(Continued on page 29)

### Von Schillings for German Grand Opera

Max Von Schillings, a former director of the Prussian State Opera in Berlin, has been engaged for the German Grand Opera Company as principal conductor on its third American tour during the season of 1930-31. The news comes by cable from J. J. Vincent, managing director of the company.

### Casella Acclaimed in Buenos Aires

(By Special Cable)  
BUENOS AIRES, June 22.—Alfredo Casella was acclaimed here in seven orchestra and

six chamber music concerts. His victory was unquestionable and complete. At the close of each concert he was greeted with enthusiasm, and the press was unanimous in its praise and approval.  
H. L.

### Longone's Venice Season Thrives

(By Special Cable)  
VENICE.—The three performances which we attended at the Teatro Fenice of Paul Longone's season were truly magnificent productions. *Trovatore*, *La Bohème* and *Sodero's Ombre Russe* were a genuine treat.  
W. C. H.

### Francis C. Coppicus Injured

Francis C. Coppicus, New York concert manager, was injured in Berlin, Germany, on June 21, in a taxicab accident. Mr. Coppicus sustained a slight concussion of the

brain and bruises. He is reported as being out of danger. With the manager at the time of the accident was Irene de Noiret, well known Hungarian cantatrice, with whom Mr. Coppicus was negotiating for a tour of America. She suffered minor injuries.

### Gigli Conquers Zurich

According to cabled reports, Gigli's concert in Zurich, Switzerland, was a real triumph. He had to triple his program. The town hall was completely sold out, despite the terrific heat.

### Celebrating Leschetizky's Birth

(By Special Cable)  
PARIS.—A special musical service was given at the Russian Cathedral on June 22, in honor of the one hundredth anniversary of Leschetizky's birth.  
LUCAS.

## RAVINIA OPENS BRILLIANTLY

RAVINIA PARK, ILL.—The Ravinia season of 1930 started most auspiciously on Saturday, June 21. Stars in the skies and on the stage, as well as luminaries in the audience made the opening night a brilliant one. The first summer night of the year brought a throng to the theater in the woods, which was packed. A large number of opera goers had to hear *The Sunken Bell* from free seats, while others stood throughout the performance.

Respighi's *La Campana Sommersa* brought several old acquaintances and a new member to the company. Elisabeth Rethberg in the role of Rautendelein, in which she triumphed here last season, once again won the acclaim of the public and the admiration of the critics. As Heinrich, the bell caster, Giovanni Martinelli, made his usual success. Lola Monti-Gorsey in the dual roles of Magda and the Elf scored heavily. Excellent also was Mario Basiola as Nickelmann; likewise Margery Maxwell as the first Elf. Praiseworthy, too, was the Pastor

of Virgilio Lazzari. Marek Windheim made a successful debut in the part of a Faun. Julia Claussen shared in the success of the night as the Witch. In minor roles, Ada Faggi, Philine Falco, Louis d'Angelo and Lodovico Oliviero added to the galaxy of the performance. Gennaro Papi gave an illuminating reading of the score and the tableaux revealed by the stage director, Desire Defrere, deserve special notice.

After the first intermission Director Eckstein introduced, as he has done so happily in the past eight seasons, Otto H. Kahn of New York, who, in his charming manner, said many interesting things regarding Ravinia and opera in general. His witty remarks awoke hilarity, the theme of his speech being food for thought for those who had believed opera was on the decline. Mr. Kahn, like Mr. Eckstein, is not only an international figure in finance but also in the operatic world. A complete report of the entire week will be published in next week's issue of the *MUSICAL COURIER*. R. D.



KATHERINE H. TALBOTT  
principal sponsor of the Westminster Choir Association and in whose honor the Talbott Music Festival was given in Ithaca, N. Y.

20 and 21, by Dr. John Finley Williamson, founder and conductor of the famous Westminster Choir and of the Westminster Choir School. Three thousand singers and three

## Chicago's Leading Schools Hold Annual Commencement Concerts and Exercises

American Conservatory, Chicago College of Music, Columbia School Hold Forth at Orchestra Hall—Chicago Musical College Followers Pack New Civic Opera House, Hundreds Turned Away—  
Bush Commencement in Murphy Memorial Hall—Gunn School in Curtiss Hall—Bloch School at Zeisler Hall  
—A Big Week for Music Students, Schools and Teachers—Teaching Standard on the Upgrade.

CHICAGO.—This week was devoted to the annual commencement exercises and concerts of Chicago's principal schools of music. The music business will not suffer so long as the students are as industriously engaged as they have been this year, and this assertion was substantiated by the manner in which the commencement programs were performed by the pupils of the various schools.

It would be unfair to single out one pupil; they all did very well; some, naturally, better than others, but all were a credit to their alma mater.

### AMERICAN CONSERVATORY

Reviewing those affairs in the rotation in which they took place, first place is given to the American Conservatory, which held forth at Orchestra Hall on Monday evening, June 16.

The American Conservatory's forty-fourth annual commencement exercises and concert were heard by an audience which taxed the capacity of the large hall and evinced its pleasure by feting the various soloists. Edward Eigenschenk opened the program, playing the Meyerbeer Coronation March on the organ. Then, with the assistance of members of the Chicago Symphony Orchestra under the direction of Adolf Weidig, Maxine Trestain played the first movement of Schumann's Piano Concerto. She was followed by

Walter Merhoff, baritone, who sang the aria, *Avant de Quitter* from *Faust*. Dorothy Lustgarten played the first movement of the Goldmark violin concerto, accompanied by the orchestra. Genevieve Anderson gave the second and third movements of the MacDowell D minor Piano Concerto. Lucia Altoonjian, soprano, sang the recitative and *Air de Lia* from Debussy's *L'Enfant Prodigue*. Arnold Cohen played Weidig's Romance for Cello and Orchestra. Gaylord Browne performed the Introduction and Rondo Capriccioso of Saint-Saëns. Mildred Ressler delivered the Polonaise from Thomas' Mignon, and Vera Gillette closed the program with the Liszt-Busoni Spanish Rhapsody.

The address was made by Karleton Hackett, the distinguished singing instructor, critic of the Chicago Evening Post and associate director of the American Conservatory.

The awarding of the degrees, diplomas, certificates and prizes was made by President John J. Hattstaedt and Karleton Hackett.

### DEGREES CONFERRED HONORIS CAUSA

The American Conservatory honored Jacques Gordon, the distinguished violinist, for nine years concertmaster of the Chicago Symphony Orchestra, leader of the Gordon String Quartet and a member of

(Continued on page 26)



ENRICO ROSATI

and his two pupils, Iona Mull, lyric coloratura, and Rose Tentoni, dramatic soprano, both gold medal winners in their respective classifications in the Music Week contest held in New York. The medals were awarded on June 19 at Carnegie Hall, at which time Miss Tentoni sang the *Suicidio* aria from *La Gioconda* and del Riego's *Homing*, accompanied by Mr. Rosati. Miss Mull could not be present at the celebration as she was fulfilling a concert engagement in Kansas City. Mr. Rosati is very proud of his successful students and also of the fact that another of his students, Santa Biondo, has been re-engaged by the Metropolitan Opera Company, in company with Gigli and Lauri-Volpi, who are also products of the Rosati studios.

## Toscanini and Gigli Provide London Season Its Biggest Thrills

"The Finest Orchestra in the World"—Mengelberg and Goossens Also  
Conduct—Ponselle and Edith Mason as Covent Garden Stars  
—Choirs from Everywhere—Few Recitalists.

LONDON.—The New York Philharmonic-Symphony's London concerts and Beniamino Gigli's Covent Garden debut, coming within a week of each other, provided the most thrilling moments of the London season of 1930, and indeed of any season in recent years. Cable reports have told readers about both these events, and there is little one can say to add to the impression already conveyed.

The Philharmonic and Toscanini, in the presence of the King and Queen, celebrated a triumph such as even the gigantic Albert Hall, accustomed to mass demonstrations, cannot have witnessed often in its life. The same scene was virtually repeated three times—once more at the Albert Hall and twice at the Queen's, where the full beauties of the orchestral ensemble could be better appreciated. It is needless to rehearse the excellences of that ensemble for American readers; more interesting here is the fact that the London audiences and the London critics shared New York's estimate and, that, even after the preliminary trumpeting of press agents, they were astounded at the enchanting beauty of tone, the absolute finish and clarity of the playing of this American organization.

The two oldest of the veteran critics—of the Daily Telegraph and the Daily News—confessed frankly that in all their lives they had never heard such perfection of orchestral playing as the Philharmonic's. The others, with shorter careers to their credit, acquiesced, despite the recent memory of some superlative performances from the

Vienna Philharmonic and the Amsterdam Concertgebouw.

### "GUIDE AND MENTOR"

As for Toscanini, the Daily Mail summed up its impression by saying that he is "both ardent and clear, romantic and classical. After half an hour you feel you can trust him blindly as an infallible guide and mentor." "There are some who are determined to show us things in the symphony (Brahms' second) which we have never heard before," says H. C. Colles in the Times, "and sometimes we wonder why they should want to show us those particular things. If Signor Toscanini shows us such things we realize that they are things which we ought never to have missed."

In the four concerts here—all sold out, and in the midst of the opera season, too—we heard three symphonies: Brahms' D major, Haydn's D major (The Clock) and Mozart's in D major (Haffner); also the Leonore No. 3, the Italiana in Algeri, the Tristan and Meistersinger preludes; the Haydn Variations of Brahms, Elgar's Enigma Variations, Goossens' Sinfonietta and various effective numbers by Mendelssohn, Wagner, Strauss, Moussorgsky, Goossens and Franck. For my part I thought the Haydn Symphony the most beautiful piece of conducting, the Mendelssohn Notturmo and Scherzo (from the Midsummer Night's Dream) the most enchanting bit of orchestral playing, the Tristan prelude the most passionate and overpowering interpretation. All of these and some other things are utterly unforgettable.

### MENDELBERG AND HIS AMSTERDAM ORCHESTRA

Comparisons are odious, of course, but fine as the concerts of the Concertgebouw Orchestra under Mengelberg were, their memory faded behind the glory of the New York orchestra's. Mengelberg, master of his craft though he be, lacks just what Toscanini has: subtlety and the infallible instinct for the right thing. His Eroica symphony was efficient, but it suffered from attempts at making it more "expressive" by rhythmic and dynamic tricks. Whatever the orchestra was playing we were constantly having points borne in upon us, inner voices emphasized for us needlessly, and even in Liszt's Les Preludes we had to suffer the same rhythmic nuance—a tasteless ritardando—every time the theme returned.

### GOOSSENS INTRODUCES BAX SYMPHONY

The only other orchestral event of importance during the past weeks was Eugene Goossens' annual appearance with a large ensemble of London players. He gave London its first hearing of Arnold Bax's Second Symphony, which had heretofore been performed in Boston and New York by Koussevitzky. It made a deep impression on those who believe Bax to be the most gifted contemporary composer; even the heretics and the realists devoid of sympathy with the "Celtic Dream" revelled in the beauty of sound which the composer extracts from the orchestra.

The out-and-out modernists, by the way, had their fill at a recent concert of the B. B. C., at which Hermann Scherchen conducted Darius Milhaud's L'Homme et Son Desir, Hindemith's organ concerto and Kurt Weill's suite from his Dreigroschenoper. Of the last it may be said that as music it is beneath contempt; as jazz it is even more boring than the genuine article. Milhaud's music is extremely clever suggestivism, but it cries out for the stage. Hindemith's organ concerto surprised one by its occasional beauty and thoughtfulness, and at any rate inspired respect as the first serious attempt

to adapt the contemporary idiom to a supposedly archaic instrument.

### PONSELLE AND GIGLI OPEN ITALIAN SEASON

The Italian season at Covent Garden opened with the reappearance of Rosa Ponselle, who repeated her triumph of last season in Norma. The second night brought Gigli in Andrea Chenier. He was in excellent form, and—to cite a hackneyed paraphrase—"came, sang and conquered." The audience acclaimed him wildly, and no wonder, for he is without doubt the best Italian tenor heard here since the war. If Covent Garden's Italian seasons have lacked the success of the German ones, it has been very largely because of the lack of just such a tenor.

The papers agree with the popular judgment. Nearly all the critics compare him with Caruso. "The comparison," says the Daily Express "is a just one." And the Daily News: "The voice is full and rich, and the soft notes singularly touching, while in respect of phrasing and the use of local color he is on a higher level than Caruso." Sir Thomas Beecham, who was in the audience, unhesitatingly called him the greatest tenor in the world today.

The performance, as a whole, was hardly up to Gigli's level; though Margherita Sheridan as Maddalena did some of the best singing I have heard from her, and Giovanni Inghillieri, as Gerard, displayed a fine robust baritone and excellent histrionic ability.

### "MET" AND CHICAGO GUESTS

We are also to hear Gigli in Tosca, Marta and Traviata; and Ponselle in Traviata and L'Amore dei tre Re. It goes without saying that these two Metropolitan stars will go a long way toward dominating the Italian season. The great promise of the season is Edith Mason, whose debut in Madame Butterfly had to be postponed on account of an indisposition. Margherita Sheridan, who took her place, added nothing to the impres-

(Continued on page 10)

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## Weingartner's Conducting Sets Pace for Basle's Mozart Festival

Figaro and Magic Flute Under the Master's Baton—Baklanoff Sings Don Giovanni—The Three Great Symphonies—Chamber Music by the Busch Quartet.

**BASLE.**—The Mozart Festival, which, for the week of its duration, lent the quiet city of Basle the activity of an international music center, proved to be a festival worthy of the name. So high was the general standard of artistic production that it is difficult, even in retrospect, to say which were the outstanding events.

Of the five operas that were given, however, the production of the Marriage of Figaro was perhaps the most impressive, not only because of its beauty and esprit, but also because these qualities created a genuine festival spirit which prevailed the rest of the week. Felix Weingartner was responsible for the production and it was a rare treat to hear this exquisite music bubbling forth under his magic baton in all the delicacy of its detail.

### ELISABETH SCHUMANN CENTER OF ATTRACTION

On the stage, Elisabeth Schumann, incomparable as Susanna, was the center of attraction. As for the rest of the cast, higher praise cannot be bestowed than that they were worthy of her. Erika Frauscher, for example, as the Countess, displayed a beautifully cultivated voice, Winnie Becker-Fischer was a charming Cherubino, Joseph Hunstiger a convincing Count and Heinz Zustavern an excellent Figaro.

The stage management was in the extremely capable hands of Director Wälderlin, and so overwhelming was the success of the production that he, together with Weingartner and the singers, had to acknowledge countless recalls.

### ENTFÜHRUNG FIRST

But although a genuine festival spirit was first engendered on this evening, the performance of the Elopement from the Harem, given the night before, was nevertheless a worthy opening to the festival proper. (In the morning there had been a meeting of the Mozart Gemeinde, at which speeches were made and a Mozart program was played by Basle musicians.) Here too, Elisabeth Schumann, as the sprightly Blondchen, held the center of the stage, this time with Julius Patzak, from Munich, as an excellent Belmonte. Felicie Hüni-Mihacek, in the role of Constanze, was indisposed and unable to do the music full justice.

Mention must also be made of the splendid singing and acting of Alfred Waas as Osmin, Gustav Strabinsky as Pedrillo and Ludwig Gibser in the speaking role of Bassa Selim. Gottfried Becker was the conductor of the evening and Director Wälderlin the stage manager.

### BAKLANOFF A CAPTIVATING "DON"

An excellent performance of Don Giovanni kept the festival spirit high, especially as the work was given, for the first time on this occasion, in its original text. In the excellent translation the dramatic and emotional accents never seemed so pointed; the humor never before so subtle. Georges Baklanoff won all hearts as the Don, Fernando Autori was a sparkling Leporello, and Salvatore Salvati as Don Ottavio left nothing to be desired. Of the native talent, Leonie Burgerstein, with her powerful voice, was impressive as Donna Anna, Erika Frauscher a satisfying Donna Elvira, and Hannsi Heller a charming Zerlina, while Max Degen and Werner Hof-Hattingen as Masetto and

the Comthur, respectively, were highly satisfactory.

Gottfried Becker, at the conductor's desk, achieved splendid results and Director Wälderlin again proved a delightful mis-en-scene. Stormy applause followed every act, and at the close of the performance flowers literally rained on the performers.

Così fan tutte, under the same conductor and stage manager, was likewise a great success. Julius Patzak, as Ferrando, was the guest of the evening, and the rest of the ensemble, all singers from Basle, did themselves credit.

### THE CLIMAX

But the climax of the operatic performances was reached in The Magic Flute. Here Weingartner was the sole producer, and presented the work in a manner entirely new, at least to Basle. Both in the music and on the stage he emphasized the lofty spirit of the opera and used the comedy as a delicate foil. This evening was still another proof that Weingartner is a Mozart conductor par excellence.

What delicacy, what depth of feeling and what humor were mirrored in this music! Every bar breathed the spirit of its deathless creator; every phrase, every subtle dynamic effect revealed the loving care with which it had been rehearsed. It was an unforgettable experience for all who had the privilege of hearing it.

### AN AMERICAN ZARASTRO

Among the soloists mention must be made first of all of the Pamina of the evening, namely, Erika Frauscher, who gave a magnificent performance, and of Emanuel List, the well known American bass of the Berlin State Opera, who was the vocally powerful Zarastro. Much praise is also due Peter Baust, the Tamino, Else Roch, the Queen of the Night, and Hannsi Heller and Joseph Hunstiger as Papagena and Papageno, respectively.

Another avalanche of flowers and seem-

ingly endless applause greeted the artists at the close of an evening that may well make musical history in Basle.

### CONCERTS, SACRED AND SECULAR

A series of concerts which alternated with the operas included ecclesiastical, orchestral and chamber music. Of the first there were three concerts, two of which were given in St. Martin's Church and one in the cathedral. Speeches as well as music occupied the first Sunday morning, and in the afternoon the Great Mass in C minor was sung magnificently by the Basle Singing Society, a mixed chorus directed by Hans Münch.

This stupendous work, ringing out within the consecrated walls of the cathedral, made a profound impression on the hearers. The soloists, Amalie Merz-Turner, from Munich, Helene Sandreuther, Karl Jakob of Basle and Salvatore Salvati from Milan, together with the organist, Adolf Hamm, were all artists of the first rank.

Several days later another capacity audience listened to the Introduction and Andante from the F minor Fantasy for organ (No. 2), beautifully played by August Wagner, and the Coronation Mass, conducted by Adolf Hamm and sung by both the chorus and soloists with great verve.

### THE THREE GREAT SYMPHONIES

The only symphony concert of the festival must be reckoned among its greatest events. It was conducted by Felix Weingartner, who had chosen three symphonies, the E flat

major, the G minor and the C major (Jupiter) and the G major piano concerto, most beautifully played by Rudolf Serkin. A program better suited to a festival would be difficult to choose. As for the performance, perfection is the only word to describe it. To appreciate Weingartner as a Mozart conductor one must have heard him. The concert left an ineradicable impression.

The four chamber music concerts, like the others, were given before sold out halls. At the first was heard the E flat major quintet, the D major divertimento and a number of tenor songs; a program which delighted the audience and gave the artists an opportunity to display their great ability.

Unfortunately Basle's malignant weather god did his best to ruin the next concert, which had been planned for performance in the park at 11 o'clock. A small-sized cloud-burst forced the musicians and as many of the hearers as could find room into the summer casino. Here, of course, much of the expected romantic charm of the Kleine Nachtmusik was lost. But not to be altogether foiled, the Chamber Orchestra under Paul Sacher played its best and was enthusiastically applauded.

The last concert was the finest of the festival. Played by the Busch Quartet, it attracted a capacity audience at an early morning hour, and the audience was more than repaid for its efforts by superb performances of two Mozart string quartets and the Adagio and Fugue in C major.

JOSEF KISCH.

## Ireland Enjoys Two Baritones and Two Irish Tenors

Chaliapin and Robeson, McCormack and O'Sullivan Adorn Musical Season—Feis Ceoil Brings Keen Competition—Plenty of Chamber Music.

**DUBLIN.**—Ireland's musical year, which is now just closing, has maintained its usual artistic standard, while a few features have stood out from the rest. Among the vocalists we have had visits from Chaliapin, Paul Robeson and one John O'Sullivan, an Irish-born singer who, having lived most of his life in France, came to us heralded by appreciative tributes gained there. In addition,

our own John McCormack has been enriching us not only with his art but with his patronage of various social gatherings and sports meetings.

### MCCORMACK IN IMPRESSIVE CEREMONY

One particularly impressive ceremony occurred when he went down to a Catholic Emancipation Centenary Celebration at Cashel, in the county of Tipperary, and from the summit of the famous Rock of Cashel the echoes of the thousand-year-old Chapel of King Cormac with Cesar Franck's Panis Angelicus. This thrilled a great throng of devout Celts, for whom such singing was an absolute revelation, heaven-sent. Chaliapin filled the whole bill of one of the Celebrity series of concerts. His rich interpretative work went home to the hearts of all.

We were greatly interested in the personality of Paul Robeson, the distinctiveness of whose style of singing and whose rich, resonant voice justified the reputation he enjoys both in America and in England. The Irish-born singer, John O'Sullivan displayed a tenor voice of strength and purity in operatic airs—of which he makes a specialty. He was given a very hearty welcome to his native land, and, in his home county of Killarney, he was made the recipient of a complimentary presentation from his compatriots.

We had quite a formidable array of instrumentalists for the chamber recitals of the Royal Dublin Society. The series was worthily inaugurated by the French pianist, Robert Casadesu. He was followed by the Russian pianist, Nicolai Orloff, whose artistic playing confirmed the impressions formed on his previous visit. His interpretations of

(Continued on page 15)

## Mexico City Harbors Many Musicians

Symphony Orchestra a Big Attraction.

**MEXICO CITY.**—It would be very hard to record all the many and beautiful concerts going on in Mexico City. There is one almost daily, and sometimes several the same night. The music performed at these concerts is always of the highest class, and many lovely voices should be finding their way to larger fields.

The writer has had the pleasure of hearing one or two rare tenors (that scarce article) who should be in the best opera companies in any land. Three symphony concerts in three weeks is a large order, but it was filled by the Orquesta Sinfonica de Mexico. On May 2 the orchestra gave an extraordinary concert (dedicated to Debussy and Colonial France), the program consisting of music of Debussy, Ravel, Franck, and three Romances of Mexico's own and loved Ponce, who spends much of his time in France. For one of these numbers of Ponce's, his wife, Clema Maurel de Ponce, was soloist. In the Recitative and aria of Lia (Debussy), Maria de la Torre de Polignac was the soloist. Both singers are of Mexico's best women's voices.

One week later, May 9, the second concert

of the symphony gave an all-Russian program, consisting of music of Glazounoff, Tchaikowsky, Rimsky-Korsakoff and Borodine. The last of the group was given on May 16, and was an all-Mexican program.

The director of the orchestra, Carlos Chavez, is a musician of rare gifts, both as a conductor and composer. He conducts with much knowledge of his subject, and always receives a royal welcome both from his men and the audience. Mr. Chavez is well known in New York, where many of his works have been played.

The concerts of the orchestra are sponsored by the diplomats of Mexico and the other nations having Ambassadors in Mexico. Mexico is one of the few nations maintaining a national conservatory. The Symphony Orchestra is a part of the conservatory therefore subsidized by the same, even to furnishing them a theater for the concerts. There will be four concerts during the summer months.

The outstanding concert by a foreign artist was that of Ruiz Diaz, Argentine pianist, at the Spanish Casino, late in April.

H. J.



A FAMOUS OPEN AIR THEATRE, AT THE PYRAMIDS, JUST OUTSIDE OF MEXICO CITY,

with one of the pyramids in the distance to the left. The seats are in Pompeian style and of lovely red. The floor is a granite mosaic in red stones. The orchestra pit is a small natural "canyon," and the stage a plateau with a back-drop of rocks, cactus and pepper trees growing together. The entire theatre is enclosed with a fence of the same growth. Here band and orchestra concerts and neighborhood entertainments are held all the year. Mrs. Hallett Johnson, correspondent of the MUSICAL COURIER, is seated in front to the left, with a typical Mexican family group in the rear behind her.

## SOME OF THE WORLD'S WONDERS

Vividly Described by Alberto Jonás, Master Pianist, Teacher and Traveler.

An interview with Alberto Jonás, especially one on the subject of his annual summer travels, is always interesting and instructive. The eminent piano virtuoso, pedagogue and author of the "Master School of Piano Playing and Virtuosity" has in the past frequently given MUSICAL COURIER readers a vivid, colorful account of his extensive trips during the summer months, trips which are usually far out of the beaten paths. This time, too, Jonás relates, in his own interesting manner, a voyage made last summer. This trip started from New York, with the first stop at Los Angeles. After a lengthy stay there, where a master class was held, Sequoia Park was visited. Then came Yosemite Park, San Francisco, Seattle, Victoria, Vancouver, Banff, Toronto, Montreal, Quebec, and from there back to New York, completing the final lap of a circle covering many thousand miles. The characteristic account of Mr. and Mrs. Jonás' travels through America and Canada last summer was not drawn from the raconteur by the time-worn question and answer method; that was not necessary, as Mr. Jonás knows what to say and how to say it. Mr. and Mrs. Jonás have just left New York for another visit to California where he is again booked to conduct a master class.—(The Editor)

That it is truly a pleasure for me to give an interview to the MUSICAL COURIER will

travels in a manner equally interesting to the general reader.

The last "Travelogue" was devoted to Europe, whither we had gone every summer for many years past; but this time it deals with the North American Continent, which subject, it might appear to some, makes less exciting reading. But that is not so. I have, in the past, made many concert tours of America without having had, then, the time to visit its chief points of interest. Now we have seen, my wife and I, cities, sierras, mesas, valleys and panoramas of the impressive beauty of which the average Easterner has no idea. And there is something else we have seen in these United States, something so extraordinary, so stupendous that it is with some hesitation that I shall attempt its description. It is something not to be seen anywhere else in the whole world, something that does not seem to belong to the Earth.

What is it, you ask? Let me, as an artist who knows the worth of "values," of perspective, of dynamic nuances, curves, contrasts and culminations, bring it in at its proper place.

How many New Yorkers are there who know the whole Pacific Coast, from San Diego, the pearl of the South, to Seattle which, like Rome, spreads its beauty and picturesqueness over seven hills? How many Canadians know the exquisite beauty

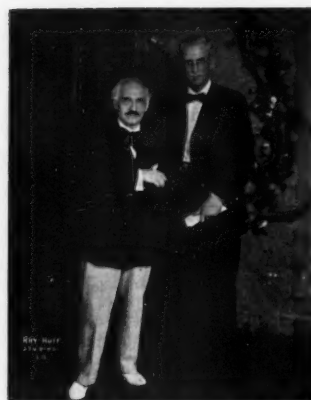
or by reputation, I shall add that no more, indeed no such, genial and sympathetic concert manager, who combines the culture of a well-educated and much traveled man with the tactful efficiency of a consummate organizer, ever beguiled an unwary artist to the beautiful, matchless Pacific Coast.

It all started over a year ago, when Mr. Hill wrote to me proposing that I should give a master class in Los Angeles and assured me that the mere announcement of my going there in summer would create a stir in musical circles. Mr. Hill wields a masterly pen and can be very persuasive. It was, therefore, not long afterwards that I gave up our usual European trip and accepted his offer.

Three weeks before our departure from New York, on June 27, Mr. Hill telegraphed me that there were eighty-two positive registrations for my master class in Los Angeles.

Regarding the trip from New York to Los Angeles, I shall say little more than that I wish that those who write often—and well—for daily papers and magazines would take up, bolster up and carry further my protest against the soft coal used on these so-called "finest trains in America." What a disgrace! So much bombast, so much bragging, and the result is soft coal! The public pays whatever the railroad asks and is given soft coal, of the kind that is pitch black, smells like sulphur, tastes like gall and makes you feel, for two days and nights, like —. If everyone who travels on these Twenty-first Century Limiteds would protest openly, as I do now, this intolerable nuisance would disappear. We are willing to pay more, but give us hard coal or oil.

Have you ever travelled for a whole



ALBERTO JONAS PHOTOGRAPHED WITH HIS LOS ANGELES MANAGER, SHERMAN HILL

What a change since! That it numbered then 300,000 and now 1,200,000 does not tell the story well, for other cities whose sky is a blanket of smoke, whose streets look like the background of a Rembrandt picture, and which smell perennially of gasoline have progressed to the same extent.

Los Angeles is one of the cleanest, most bewitching and most favored cities on this planet. Where else can be seen streets, avenues and boulevards adorned with countless varieties of the most gorgeous flowers? Where else are to be found, within the city



ALBERTO JONAS  
Feeding a wild bear in front of the Glacier Hotel in Yosemite Park. This remarkable snapshot was taken by Mrs. Alberto Jonas.



ALBERTO JONAS  
photographed by his wife in front of the "Abraham Lincoln" tree in Sequoia Park.

MRS. ALBERTO JONAS

photographed by her husband in the gardens of the magnificent Empress Hotel. Note the luxuriant flowers and the fineness of detail.



seem obvious to the young musician who may think of publicity only. For an artist, however, whose name has been featured in the columns of the MUSICAL COURIER a couple of thousand times during his long musical and literary association with this the foremost musical paper in the world, an interview means something else. It is the continuance of a pleasant collaboration begun so many years ago.

You say that my description of our travels through Spain and the Balearic Islands, published in the MUSICAL COURIER, attracted wide attention. It is very gratifying to me to know this, but it makes it all the harder to present the account of last summer's

of Victoria and of Vancouver, these two beautiful, flourishing cities of the farthest West?

And how many, or how few, have seen all these wonders in one summer?

I shall describe our last summer's travels lightly and allegretto, not to tire the reader, if he cares to read.

First of all let me state that Sherman Hill is the man to blame if I am not speaking now about Montenegro and Herzegovina (read what Mark Twain says about no American being able to state lucidly where Herzegovina is situated).

For the benefit of those who may not know Mr. Sherman Hill, either personally

day in a nice steel-constructed Pullman, with the temperature at 130 Fahrenheit? We have, between Arizona and the border of California. Everything that one touched inside that car was hot. Passengers passed bits of ice over their faces and hands to alleviate their sufferings. At Needles, California, the train stopped and we got out. What a relief! It was cooler. We looked at the thermometer hanging at the station. It marked 120.

Yet that same night we slept in heavenly Los Angeles with a woolen blanket over our bed.

I visited Los Angeles fourteen years ago, after viewing the San Francisco exposition.

itself, sixty different kinds of palm trees, eucalyptus, cedar, pepper, banana trees, yuccas, pampa grass (which last word should not mislead the reader, for it refers to plants twelve feet high). In front of every home, be it palace or humblest dwelling, a perfectly kept lawn of verdant green (this is no tautology) is to be seen, with brilliant flowers; everything is clean and well kept, everything bespeaking—read this slowly, New Yorkers—cleanliness, love of what is beautiful and pride in their city.

And yet, all this is but the beginning of it. Imagine a city where the weather prophet—if they have any his office is a sinecure—

(Continued on page 14)

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## OMBRE RUSSE (RUSSIAN SHADOWS) A SENSATIONAL SUCCESS AT VENICE PREMIERE

Cesare Sodero Acclaimed as Composer of Genius—Paul Longone, Impresario, Stages Fine Performance

Telegraphic advices from Venice record the great triumph of Cesare Sodero's opera, *Ombre Russe* (Russian Shadows), at its world premiere in the La Fenice opera house at Venice. There were twenty recalls after the sensational love duet in the second act.

A brilliant audience attended the performance, including many distinguished musical, social and diplomatic personalities. At the end of the performance there were innumerable calls for the artists and the director of the orchestra, Paul Longone, the impresario who is responsible for the Venice season, was obliged to make a speech.

The cast, which was selected from among the leading artists of the famous La Scala Opera in Milan, included Tassinari, soprano; Castagna, mezzo-soprano; Melandri, tenor; Morelli, baritone; and Zambelli, bass. Falcone conducted.

Mr. Sodero's work was the novelty of a Venice season, given under the management of Paul Longone, and Mr. Longone was fortunate in scoring such a tremendous success with this novelty. The opera permits of much brilliant setting on the stage, costume and scenery of an attractive sort, and the dramatic action is intense. There was an orchestra of seventy players, and a chorus of sixty.

Among the many cables received emphasizing the success of the event was the following: "Success was great and affirms the genius of the composer. The entire opera was a magnificent performance. Thirty recalls in all. The applause was delirious at the end of the work. The second performance confirmed the first success."



CESARE SODERO,  
N. B. C. director, whose opera, *Russian Shadows*, libretto by Silvio Picchianti, was acclaimed last week at Venice.

*Russian Shadows*, the opera which has just scored such a success in Venice at its first stage performance, after having won national favor when it was broadcast last winter under the direction of the composer from Station WEAF, was written by Cesare Sodero when he was about twenty-three years old as a result of the inspiration gained by him during a brief sojourn in St. Petersburg as cellist at the National Opera. He was greatly impressed by the conflict between the police and the Nihilists, and the story of the opera has been made a conflict between the Chief of Police and the Nihilists, with love interest as a result of the daughter of the Chief of Police and one of the student Nihilists becoming attached to each other, each ignorant of the other's identity. The plot is thrilling, and the libretto by Silvio Picchianti offers an artistic background for Sodero's beautiful music.

Especially striking in this opera is the composer's facile use of music suitable to each situation as it arises during the course of the exciting and moving plot. The lyric portions are especially attractive, but the composer has known, too, how to pass from the lyric to the highly dramatic and intensely emotional with mastery and skill. The instrumentation is excellently made and gives the voices sufficient support without overshadowing them. The contrast between the harsh music used for the expression of the cruelty of the police and the delicate shades of sentiment for the lovers and for the nobility of certain of the characters should guarantee this work a successful career.

### Gigli Sings for Fascisti

According to cable reports, Gigli thrilled an audience in Rome composed of the heads and principal members of the Fascisti party when he sang *Martha* for the benefit of the charitable work conducted by that party. Practically every member of the audience was in the full Fascisti uniform, including the famous black shirt and small dagger.

### La Scala's Director General Dead

Angelo Scandiani, director general of La Scala Opera in Milan, died suddenly on June 24 of heart trouble. He was fifty-eight

years old. He took Toscanini's place last year when the latter resigned as director general.

### Vincent Hubbard Sails

Vincent V. Hubbard sailed from New York on the *De Grasse*, June 17, for Paris, where he will conduct a master class at 69 Avenue de Malakof. He was accompanied by Mrs. Hubbard, who will act as his accompanist and coach. Mr. and Mrs. Hubbard will be joined in Paris by a number of Mr. Hubbard's pupils and newcomers who wish to enjoy the benefit of this eminent teacher's art of vocal instruction. Mr.

Hubbard was brought up in a musical atmosphere, his father being likewise a noted voice teacher.

### Exceptional Offer to Organists

Organists who desire to secure a better position by taking a thorough systematic course of organ study, have the opportunity of competing for a free scholarship for the coming season, in the Guilman Organ School of New York City, Dr. William C. Carl, director.

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ships to young men and women who possess the necessary talent but who have not the funds to pay for the tuition of the school.

The examination tests will be held Friday morning, October 3, at nine o'clock. Application for the scholarships and information regarding the tests should be made in writing, accompanied with written references regarding the character and standing of the candidate, also a signed physician's statement stating that the candidate is in sound health. All applications must be received by September 25, when the list will be closed. Full information may be obtained by addressing the Registrar of the Guilman Organ School, 70 Fifth Avenue, New York City.

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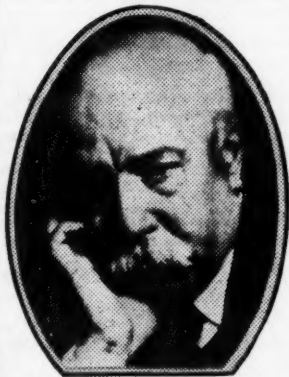
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## Rethberg and Lindi Triumph in Paris Aida

Swedish-American Tenor a Fine Radames—A Filipino Butterfly—Three New Operatic Tidbits.

PARIS.—During the season Paris lives on sensations. After the winter of humdrum musical life, frequently dull owing to its mediocrity, the arrival of foreign artists and foreign operatic companies acts as a spring tonic. The debut of Elisabeth Rethberg with a company of German artists at the opera was the first of these stimulants; the second was the debut of Aroldo Lindi, Anglo-Swedish tenor.

Lindi was heard in Aida with Elisabeth Rethberg, the remainder of the cast being the regular one of the opera, but singing in Italian. This work is one that the Opera mounts magnificently. The scenery is original and grandiose and the entire spirit of the production is splendid. It was a day of triumph for both Rethberg and Lindi. Seldom have two such voices been heard here together. Rethberg in the role of the dark-skinned princess was as beautiful and as convincing as she had been a few days before in that of the blonde Sieglinde.

### A GREAT TENOR VOICE

The Radames of Lindi showed him to be the possessor of one of the few great tenor voices, and this particular part is one in which he has been heard in Covent Garden as well as five times—during the last winter—at La Scala. Lindi has a voice that is both powerful and of the true tenor timbre. The high tones are ringing and clear and there is a rare homogeneity throughout the registers.

John Brownlee, Australian baritone, in the role of Amonasro showed himself to be a singer with a future, for he has an excellent voice, which he handles well.

### A FILIPINO BUTTERFLY

Another Parisian debut of great musical interest was that of Tapales-Isang, a diminutive Filipino soprano, who made her first appearance as Madame Butterfly at the

Opera-Comique. She possesses a voice which, though not large, is particularly pleasing and musical. She is an unusually good and convincing actress, and imbued the role with abundant pathos. She will sing it again in Paris before starting out on a tour which will take her to some of the large opera houses in France and in Belgium. In Italy she already has a definite following.

### AMUSING TRIPLE-BILL AT THE COMIQUE

The Opera-Comique has added to its repertoire three one act sketches, one of which is not new, being the Angelique of Jacques Ibert, first produced about four years ago by Marguerite Beriza. However, this new production was especially brilliant both as to the casting and the stage decorations. One artist especially distinguished himself, namely the baritone Roger Bourdin. He stood out in the highly comical role of Charlot, the coiffeur, who arranges the sales of the disagreeable Angelique to different men in order to rid her husband of the shrew. The highly original and beautiful score was interpreted by Albert Wolff with a life and vivacity that the other artists carried through. The decorations and costumes by René Moullaert were especially fresh and charming.

### DEPARTMENT STORE OPERA

The second one-act opera bouffe, Le Rayon des Soieries, by Manuel Rosenthal—libretto by Nino—the author of the clever plot of Angelique, was also amusing and particularly well done. The stage was set in the well known department store of the Galeries Lafayette. The story centers around the romance of a young salesman, remarkably well played by Roger Bourdin, and a salesgirl, who breaks the engagement between them because he loses his position. But a beautiful queen, sung by Calvet, comes in and falls in love with him, leaving a stupendous order for silk, which reinstates him in his job and in the affections of Colette.

The entire cast was excellent. Vera Peeters as Colette; Balbon as Monsieur Loyal, the obsequious floorwalker; Baldous as an old gentleman customer; Rousseau as the ridiculous Ben Gazou, a comic-opera minister of the queen; and even Payen as the elevator boy were all appropriately ridiculous. It must be admitted that the excellent libretto and equally excellent acting were in no way enhanced by the musical score, which could have been omitted with no great loss.

The third piece in the triple-bill, a one-act chanson de geste called Le Fou de la Dame, with music by Marcel Delannoy and the poem by André de la Tourasse and Jean Limozin, was a mixture of singing and danc-

ing, the setting representing a chess board and the characters chess-men. The idea was original, but the execution tedious and the music, while quite charming in parts, was, on the whole, monotonous and uninspired.

### RETHBERG AS ELISABETH

Elisabeth Rethberg made her third appearance in Paris as Elisabeth in Tannhäuser, with the cast of the Opera under the baton of Francois Ruhlmann. She received the same ovation, the same overwhelming success as before and the artists of the regular troupe graciously refused to come forward for the numerous curtain calls, insisting on her taking alone the success which was her due.

N. de B.

## London

(Continued from page 6)

sion which she made in previous seasons here.

Eva Turner, also of the Chicago Opera, scored a very fine success in Aida, as was to be expected when this excellent singer returned as a full-fledged star to her native heath, where only a few years ago she toured the provinces as a member of the Carl Rosa Company.

### CHOIRS FROM EVERYWHERE

It has been open season for choirs. Several of them came from abroad—first the Hampton Choir, which sang not only in the Queens and Albert Halls, but in Westminster Abbey and before the Prime Minister in Downing Street. In their wake followed the Kentucky Singers, that extraordinary ensemble of eight Negroes, whose vocal and especially rhythmic finesse impressed both audience and critics, and whose platform "business" called up memories of the Christy Minstrels of bygone days.

Then we had the Budapest Male Voice Choir of seventy voices, whose tone quality is of astonishing beauty, the basses being especially magnificent, and finally there came the Danish Palestrina Choir, which sang old a cappella music with wonderful finish and impeccable diction in several languages.

Meantime the homegrown choirs have not been idle. The great new National Chorus of the B. B. C., especially, gave a superb performance of Elijah, under Stanford Robinson; the Oriana Madrigal Society sang among other things a beautiful motet by Vaughan Williams, *Ovos Omnes*; and the London Choral Union produced a new setting of Keats' *Belle Dame Sans Merci*, by Armstrong Gibbs.

### PIANISTS

Pianists who recently appeared here include Moiseiwitsch, who has now left for a South African tour; Borovsky, who played Bach's Chromatic Fantasia and Fugue and other Bach items with his astounding clarity and keyboard command; Harry Isaacs, who had the temerity to devote a whole program to Rachmaninoff; Edward Pavaroff, American despite his name, who made a very promising London debut with a program ranging from Bach to Sortie and Ravel. Another American, Edgar Shelton, displayed an abundant virtuosity and dynamic power at a recital in the Wigmore Hall.

### —AND FIDDLERS

Heifetz has visited London again, and in addition to his familiar repertoire has introduced some exotic novelties from as far afield as Rumania. His colleague, Anton Maaskoff, repeated his recent success with a program which went even farther in the direction of modernity, including items by Stravinsky and Milhaud.

Two very enjoyable ensemble concerts to be recorded are those of Beveridge Webster with Samuel Dushkin, and Harriet Cohen with Lionel Tertis, eminent viola player. The former again played classical and romantic sonatas in their characteristic and very finished manner. Besides three sonatas, by Handel (F major), Grieg and Delius, for piano and viola, Miss Cohen played as a solo, one of Vaughan Williams's Hymn Tune Preludes, *O My Love, How Comely Now*, and played it superbly.

### TWO SINGERS

In the song recital line there are just two events to be mentioned. Mme. Emmy Heim, a Viennese singer whom we have had occasion to commend in the past, made her first London appearance, in which a group by Gustav Mahler was particularly remarkable for its charm. And a young Englishwoman, Thelma Bardsley, had the audacity to bring forward Ernst Krenek's much-discussed *Travel Diary* cycle, with considerable success.

CESAR SAERCHINGER.

## Blanche Marchesi Heard

For the description of Blanche Marchesi's Matinee of May 15 only two words are necessary: A treat! But it was also interesting from the teaching standpoint to hear the various pupils with their perfectly trained voices, excellence of style, tonal quality and interpretation.

The program started at three o'clock with the beginners' examination. Already some future stars could be detected. At four, the advanced pupils were heard. Heightened interest was shown by Paris society and the artistic element in the audience who did not leave until the end of the program. Gladys Fields, as one of the Norns (first act of *Götterdämmerung*), as well as in the light duet of Flotow's *Martha* and *Cinq Chants d'Orient* (Davice), accompanied by the composer, was especially good. Her voice, sentiment, poetical rendering and diction in three languages were splendid. Mme. Guerard also won laurels through her magnificent voice and interpretative ability. Ethel Davis was absolutely at home in the contralto aria of Mozart's *Air de Titus* and sang also the air from Bach's *St. Matthew Passion*, with violin obligato, like an artist of long years' experience. She is, however, still quite a young student. Bell Antonina in Mahler, Schubert and Richard Strauss songs showed, after the florid *Martha* duet, that she could equally do justice to the Italian operatic style as well as to classical German lieder.

Kate Bean, who has completed her education, gave a masterly rendering of Handel's duet from *D'Amadigi* and received an ovation after her spirited interpretation in German of Brahms' *Vergebliches Standchen*. It must be mentioned that as a rule Mme. Marchesi's pupils sing mostly the original words in the original language.

It is also hardly believable, but true, that Mme. Marchesi, after going for long hours through the anguish of a pupils' concert and conducting the exacting scenes from Wagner's operas, was able to give a brilliant recital, assisted by the Italian pianist, Solito de Solis, who played several groups of solos.

Mme. Marchesi's three songs were a rare treat as these require great art and are rarely heard. Mandoline and Chevaux de Bois, followed by the immortal *Erlkönig* of Schubert, surely found magnificent interpreters in these two artists. The audience was so electrified and thrilled that endless applause and recalls rewarded the beautiful performance of Mme. Marchesi and Mr. de Solis.

A telegram received the evening following the debut of Dorothy Canberra, May 16, in London at Aeolian Hall, tells of the wonderful success of this coloratura soprano.

## College of Fine Arts Notes

The 1930 summer session of the College of Fine Arts at Syracuse University promises to be the largest in the history of this noted institution. Already thirty-eight students, who are working toward the degree of Master of Music, have enrolled for work this coming summer. With Will Earhart of Pittsburgh, George Gartlan of New York, Robert Forsman of Chicago, Elbridge Newton of Boston and other noted instructors in the field of public school music on the teaching staff, a large enrollment of music supervisors is assured.

A band will be organized under the direction of Edwin L. Freeman and the University Orchestra under the direction of Andre Polah is planning three symphonic programs to be given in the College of Fine Arts Auditorium.

Dr. Jacob Kwalwasser, head of the public school music department, and Harold L. Butler, dean of the College of Fine Arts, will give special lecture courses in the Psychology of Music, Interpretation of Standard Song Literature, How to Teach Singing, Tests and Measurements in Music and Points of View in Music Education.

Dr. William Berwald, noted American composer, will offer advanced courses in composition. Altogether, nineteen music teachers will offer instruction during the summer session.

## Winifred Christie to Introduce New Piano

Winifred Christie, Scotch pianist, will return to the American platform next season after an absence of several years, and will introduce in a series of concerts the new Bechstein-Moor double-keyboard piano, which is the invention of Emanuel Moor, Hungarian pianist and composer.

This new piano has two manuals ranged above one another as in a clavichord or an organ. The lower manual is a normal piano keyboard, while the upper one is an octave higher. With the aid of a middle pedal, the two can be coupled together, so that each key of the lower one sounds the normal tone as well as an octave higher. The virtue of this piano, as pointed out by Mr. Moor himself, is a commanding sonority, a wealth of color and a poetic depth of tone, impossible to the modern piano of a single keyboard. With the new instrument, it is now possible to play Bach fugues with the same clearness as on the clavichord or organ and yet preserve the technical peculiarities of the piano.

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# Recent European Press Comments:

## L O N D O N

### A MUSICAL TREAT

#### Music Exquisitely Played

The superb conducting of Mengelberg and the consequent wondrous playing of the orchestra gave everything a new beauty. The symphony was the Eroica, of which a remarkable performance was given, full of nobility and dignity. The eloquence and expressive beauty of the playing in the great Funeral March was of a quality that will linger long in the memory of those who heard it. The fire and brilliance of the other movements were equally artistic and worthy. The concert opened with a beautiful performance of the Coriolanus. Later came Wagner, given with emotion and dramatic quality. Finally in Liszt the virtuosity of the orchestra under Mengelberg had full play, and the performance was of utmost possible brilliance. It was an evening of rare delight. The exquisite finish and the tone of these Dutch players under Mengelberg's leadership made every moment interesting. There was in his conducting both romantic beauty and notable emotional intensity.—*The Chronicle*, May, 1930.

*The Standard*, May 1930.

Willem Mengelberg is an old friend of Londoners, and his three concerts were big events. Due to the personality of Mengelberg, the Concertgebouw Orchestra has all the discipline possible, without giving an impression of undue insistence on discipline for its own sake. He gets the effects he wants, but he is human, not rigid, and he never indulges in virtuoso tricks for the purpose of showing control. He lets the music speak for itself. But the iron hand is behind the velvet glove. Excellence of finish and beauty of tone marked the concert. Mengelberg's beat gave the Ravel Bolero a rhythm fairly intoxicating.

*The Daily Mail*, May 1930.

Mengelberg's London visit ended in a blaze of splendor last night at Albert Hall. The symphony sounded magnificent. A dazzling performance of the Strauss followed, one that set a seal on London's admiration of him. Mengelberg, too little heard in London since the war, is a great fellow, brisk, sturdy, energetic, tense. He is to play a big part here next winter. He gave us genuine Beethoven. And, after all, a Beethoven symphony is the hardest thing to do—is the supreme test of style.

*Derniere Heure*, May 1930.

Mengelberg, first known to us here as a piano virtuoso of first rank, is one of the greatest and most renowned conductors of Europe, and his coming here was, as always, an event of first importance to Brussels. This was a concert of artists, under the baton of a remarkable genius. The astounding discipline; the marvellous, homogeneous sonority; the strings with a precision of attack and a nervous power unequalled; the brass of distinguished quality and silver clarity; the woodwinds with their beautiful color; all these technical perfections were put at the service of the lofty artistic comprehension of Mengelberg, who conducted powerfully, intelligently, with utmost care for nuance, and with the most vital rhythm. Frenetic ovations crowned the close of the concert; flowers, palms, wreaths with the Holland-Belgium colors were presented to Mengelberg by the administrators, justly overflowing with enthusiasm.

*L'Etoile Belge*, May 1930.

The concert of Mengelberg and his orchestra was remarkable from every point of view. In rhythm, in design, in power such as emanates from genius only,

### TRIUMPH AT ALBERT HALL

#### A Napoleon with a Baton

This Napoleonic man, his head crowned with a hirsute halo, dominates his players to such an extent that the orchestra becomes as one man, or, rather, as one instrument in his hands. Last night that instrument, into whose varied richness a hundred players poured their music, might be compared to a rare violin mellowed with warmth and color and age. At times the sheer perfection of the orchestra, or, better, of Mengelberg, seemed too good to be true. The lovely contrasts of the symphony, the full-blooded wealth of the Tristan, and the delicate intricacies and high-spirited variety of the Liszt were presented with such breath-taking skill that Mengelberg's arrival in London must be accounted the event of the season. The Albert Hall had the shock of its life when Mengelberg burst a bomb called Bolero. Mengelberg had fascinated us before; in this he was nothing short of stupendous; the audience, a huge one, was literally galvanized. The complacency which ordinarily haunts this hall was shattered in that fifteen minutes.—*Daily Express*, May, 1930.

*The Times*, May 1930.

Mengelberg's Brahms was an aristocrat, and at the end the symphony stood revealed as a work of utmost dignity and nobility. The rhythm was broadly based, and although it was by no means rigidly held, its progress was inevitable; as an example may be cited the gradual retrenchment and expansion of the development section of the first movement, and, of course, the preparation for the finale.

Mengelberg's Strauss, on the other hand, was a demonstration of power. There is no withstanding such transparency and mellowness of tone, such perfect ensemble, which makes a group of demi-semi-quavers into an electric streak of sound, such clarity of articulation.

*The Post*, May 1930.

The nobility and the poetry of the music were always in evidence. From the technical point of view, perhaps the close of the slow movement was the most remarkable achievement of all, but the entire performance was characterized by impeccable phrasing and rhythm. Few people will deny, I imagine, that the symphony was the great event of the evening. It was beautifully played from the first note to the last. Mengelberg is a great disciplinarian, so it is scarcely surprising that the outstanding precision of the performance was a delight, after the ragged orchestral playing that we have been listening to.



WILLEM MENGELBERG

From the Bronze Bust by Ambrosi in the  
Municipal Museum at Amsterdam

## B R U S S E L S

the Beethoven music could not have been brought out in greater grandeur. The Pastorale gave us pictures of unforgettable luminous clarity. Mengelberg was the object of enthusiastic ovations; among the auditors who applauded with the greatest ardor were the King, the Queen, and the Duke and Duchess of Brabant.

*La Nation*, Belge, May 1930.

The concert was worthy in every way of the reputation which this organization and its remarkable conductor enjoy in the musical world. Mengelberg comprehends to the utmost the Beethoven spirit. One feels, also, his perfect competence, which permits him to give a reading both faithful and full of intense and vital color. The orchestra, incomparably prepared, expresses the full intention of its great leader, and his least indication is followed with perfect and complete precision. The magnificence of the full ensemble, the power and variety, the full realization of every exquisite detail, for which this orchestra under Mengelberg is noted, brought to this creator of the organization and to his players a success as triumphant as it was unanimous.

## New York Philharmonic Symphony Proves Clou of Berlin's Festival Weeks

Toscanini the Festival's Hero for Second Time—Berlin Opera Produces Two Works by Wellesz—Lauri-Volpi Celebrates Triumph—Wagner Cycle at Opera House, Beethoven Cycle in Concert Hall—Ernest Hutcheson's First Berlin Recital After Many Years—Other Americans Heard.

BERLIN.—The great event of the Berlin Festival Weeks of 1930 was Arturo Toscanini's appearance with the New York Philharmonic Orchestra. In 1929 Toscanini demonstrated, with the help of the entire Milan La Scala Opera Company, how Italian opera ought to be presented. This time he brought us another sensation, hardly less remarkable. For the first time America has sent us one of her most celebrated orchestras, the New York Philharmonic, which proved an even more accomplished instrument and exponent of his artistic will.

The two Berlin concerts of this splendid orchestra were not only sensational events, but lessons of the highest artistic value. The wonderful technical color, precision, flexibility and power of the New York orchestra, moreover the beauty and nobility of its tone, were fully appreciated here and duly admired by public and press.

Toscanini personally enjoys the sympathies of the Berlin public in the highest degree, and everybody in Berlin was curious to hear this great artist as a symphonic interpreter. Thus the concerts were sold out within a very short time, and the orchestra might have given three more concerts without danger of seeing the hall less packed with enthusiastic listeners. The success was enormous. Again and again Toscanini was recalled after every number, and the orchestra

rose repeatedly as a sign of thanks for the tumultuous applause. At the close of each concert storms of applause, mixed with enthusiastic shouts of admiration, lasted until the hall was completely darkened.

### A UNIQUE AUDIENCE

The audience was of a quality equalled only on very rare occasions, the mass of music lovers and amateurs being augmented by nearly all musicians of rank living in Berlin. The most exclusive Berlin society was present, people prominent in all professions, the literary and artistic world, the haute finance, industrial magnates with their families, the entire diplomatic corps headed by the staff of the American embassy, high representatives of the Prussian government and the city of Berlin, and hosts of foreigners from many different countries—in short, a most brilliant international gathering.

The first program was opened with Haydn's Symphony, La Cloche, played with utmost refinement and delicacy, in spite of the rather heavy string choir. Next followed Debussy's La Mer, certainly the most important symphonic work written in the French impressionistic style. Here the wonderful shading, the dazzling wealth of color nuances and the fascinating sound effects convincingly proved the superior qualities of the orchestra. The third number was a

tribute to Italian music, Ildebrando Pizzetti's lately written Rondo Veneziano. It was the only piece of the two programs that did not reach the high standard of the other items performed. Extremely charming in its amiable, popular, melodious subject matter, it spoiled its own effect by mixing up this idyllic style with heroic portions of excessive pathos and exaggerated brilliancy quite out of keeping with the rest of the composition.

### RECONSIDERING BEETHOVEN'S LEONORE OVERTURE

Beethoven's Leonore Overture, No. 3, finished the first program. The magnificent composition was played with rhythmical power and tone quality of truly splendid effect, but—strange to say, considering Toscanini's life-long activity in opera—without those varying dramatic accents which the great German conductors of our time like to employ just in this piece. It would, of course, be very easy to conclude that Toscanini's "Italian" interpretation falls somewhat wide of the mark. The present writer prefers to draw the conclusion that it would be opportune to examine the score minutely once more and to ask oneself whether a revision of the current opinion regarding the overture would not be advisable. Mendelssohn's Scherzo from the music to the Midsummer Night's Dream was played as an intermezzo of truly ravishing effect. What fantastic grace and lightness, what dazzling virtuosity and precious clarity of detail.

The second program had as its first number Beethoven's Eroica Symphony, played with supreme mastery, without the often heard exaggerations of pathetic expression, yet not in the least lacking in profound sentiment in the sweeping power of its climaxes and nobility of style.

Next followed Brahms' variations on a Haydn theme. Here a perfection of the rarest kind was reached in the delineation of Brahms' austere but beautifully pure contrapuntal melodic lines. The composition re-



ERNEST HUTCHESON, eminent pianist, who recently returned, after many years, to Berlin, the scene of former triumphs, and in a piano recital again impressed public and press with his mastery.

ceived a new and most interesting aspect in this convincing rendition, though here and there some of the ponderous accents of the Teutonic Brahms seemed to be absent.

### OUT-STRAUSSING STRAUSS

The greatest surprise, however, had been reserved to the last number, Richard Strauss' Tod und Verklärung. This composition has never before been performed here with a similar impressiveness, vehemence of sound-volume and beauty of tonal effect. Not even Richard Strauss, as conductor of his own works, ever came near to the result reached by Toscanini. It amounted almost to a new creation of this score, which is already considered a little antiquated here. Toscanini convinced us that beyond its brilliancy this score contains genuine musical qualities of a high order.

There was something irresistibly overpowering in this flood of picturesque, brilliantly colored and fascinating sounds. Everybody went home with the pleasant and satisfying feeling that a real masterpiece, already half-forgotten and underrated because of insufficient interpretation, had been rediscovered for the musical world by the wizard Toscanini.

Recapitulating, it might be said that the European concerts of Toscanini and the New York Philharmonic Orchestra will undoubtedly be rated as historical events, demonstrating to Europe that American symphonic culture of 1930 is fully equal to the very best European attainments, and in some respects even superior, namely, in the seriousness and the quality of the preparatory work of rehearsing. Here lies the weak point of European symphonic music, owing to the deplorable, unstable post-war conditions everywhere in Europe.

### WELLESZ'S ALKESTIS PRODUCED

The operatic feature of the Berlin Festival was the production of two musico-dramatic works, Alkestis and The Sacrifice of the Captive, by Egon Wellesz, Austrian composer and musical scholar, who occupies the position of professor of music at the University of Vienna. Wellesz has, in his operatic compositions, specialized in ancient and exotic subjects. Old Greece, India, Persia and Mexico have formed the background of successive works for the stage.

Alkestis is a modern adaptation of Euripides' famous drama, written more than two thousand years ago. To students of opera it is familiar as the subject of Handel's Admetos and Gluck's Alceste. Hugo von Hofmannsthal, the Viennese poet and the librettist of Richard Strauss, is the author of the modern German version, which in an abridged form has been used as libretto for Wellesz's opera. It is a wonderful subject for music, both because of the elemental power and the human aspect of the passions displayed and of the lyrical beauties of the poetic diction, and a great work of dramatic musical art might have been created if the musician had been congenial to the poet.

But in proportion to the immense task Wellesz's creative power appears inadequate. He is a cultivated musician of decidedly modern stamp; he has the feeling for the grandeur and majesty of his subject, has good ideas regarding formal construction. Yet, as a whole, his work disappoints for several reasons. His atonal style, derived principally from Schönberg, used or even abused in an unrelenting manner, results in an almost insupportable harshness of sound. Wellesz exaggerates the austere tragic mood of the ancient myth, despising all softer touches and melodic tones. His music is not dramatic, as all the characters are treated nearly alike; but neither is it lyrical, the lyric beauties of the poem being completely overlooked.

Yet Wellesz makes us feel the grandeur and majesty of the tragedy here and there, and as a whole his choral music is far superior to the treatment of the solo voices.

The performance, conducted by Robert F. Denzler, was only mediocre and without a doubt more thorough preparation would have secured a more sympathetic hearing for the work. Maria Müller, as Alkestis,

(Continued on page 16)



## "MITTEL EUROPA"

Is as far off as the moon to many of us, but its color, story and music have found a place on our concert stage through the clever costume—monologue—song programs of



Patricia Mac Donald



PITTSBURGH—Press

PEORIA—Journal

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Patricia Mac Donald is well, "contagious." Her program was entirely different from any other we have encountered thus far; different and better. For no matter what she undertakes to do she does it so marvelously well you forget she may be only "play acting."

Her most artistic effort, though all of her work is artistic and, yes, "effortless," was the Polish Bride. Still some will maintain she was her best in the "Czikos," others as the Moravian girl or the Roumanian girl. Miss Mac Donald has taken everyday incidents and moulded them into a superb form that seems to be her very own. Then also she is beautiful to see and her voice—both singing or speaking—is whimsy, fresh and elastic as the moods she depicts. Everybody was thrilled.

Patricia Mac Donald appeared in the gorgeous costumes of the lands drained by the Danube and the Vistula. Through the running threads of chatter were woven the folk songs of each country and the pattern was embroidered by the flashing charm and facial expression of Miss Mac Donald. In all her characterizations were the simplicity, the gaucheries, the natural candor, the childlike abandon of the peasant folk. The Polish Bride was the most appealing of her interpretations. It carried a more complete picture of quaint native customs, more range of emotion, more plot. From the happy prattle of a maid rehearsing the approaching wedding ceremonies for two American tourists, to the terror and grief of a woman denied by death of her lover, is the swift and gripping transition of this vivid story, and the audience were too moved for a moment for applause.

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*"The technique of Schmitz is so consummate that it is not even perceived by the listener; it becomes a means, not an end. His is a very great and profound talent."*

—S. Aksakov in Slovo, Shanghai, March 20, 1930

THE HONOLULU ADVERTISER, November 16, 1929

### SCHMITZ CAPTIVATES AUDIENCE

#### AT OPENING LECTURE RECITAL

By CHARLES EUGENE BANKS

E. Robert Schmitz is here. He gave a lecture recital yesterday morning to a select audience of music lovers and captured them every one. If ever music came from a piano it came with Schmitz at the keys. Debussy has in him an interpreter who finds a way to bring out strange rhythms and faint indistinct but magical tonal colors. To say that Debussy was really never heard here before is to speak truth.

Such a careful study of musicians, ancient and modern, that his talk is pleasingly familiar.

#### PLAYS MONDAY NIGHT

In his lecture yesterday he introduced contemporary composers, Russian, French, Spanish, and German. He told how the Russian music ran back to the Greek through the importation of hymns by the early Church, and illustrated by playing Nikolai Mjaskovsky, a modern com-

THE TRIBUNE, MANILA, P. I., March 5, 1930.

### SCHMITZ GIVES SPLENDID CONCERT,

#### SHOWING CONSUMMATE ARTISTRY

By PROF. T. INGLIS MOORE

Schmitz is splendid. Schmitz is superb. Last night at the Opera House the famous French pianist gave the first of his two recitals under the auspices of the Asocacion Musical de Filipinas. There was not only a good crowd, but it was one of the most appreciative I have felt in the Opera House. It followed the pianist with rapt attention and applauded every item generously, showing that Manila music lovers were completely captured by the consummate artistry of the modest, charming and masterful Alsatian. Quality, where the variety of tempi and

wealth of tone produced an almost orchestral effect.

Coming more specifically to the program, we found an engaging diversity, ranging from the classical Bach to the impressionistic Debussy, from the eighteenth century Italian clavichordists to the modernity of Borodin and Liszt. No one number can be picked out as the best, because each was different, and each was excellent in its genre.

The Bach Fantasia and Fugue in G minor was an excellent opening. Its rendering was forceful, impres-

L'IMPARTIAL, SAIGON, Dec. 26, 1929

### LE RECITAL DE ROBERT SCHMITZ

Nul doute que le 27, demain soir, le public s'arrache les places, car le succès remporté avant-hier par le maître fut un des plus magnifiques que nous ayons jamais vus.

Dès les premiers accords, le virtuose "tenait" son public. Dans un silence de cathédrale, les premières mesures du "Prélude" et de la "Fugue" en A mineur de Bach s'envolèrent et la charme opéra. Tous les regards des auditeurs convergeaient, comme hypnotisés, vers les mains de l'exécutant. Des mains formidables, puissantes et souples, rapides, invraisemblables, brutales ou caressantes, crispées ou onctueuses; elles se poursuivent, se chevauchent, s'éloignent, se rapprochent, on en voit dix ensemble. Robert Schmitz a dix mains à la fois qui possèdent le coup de patte du fauve et le tendre effleurement maternel.

Une ovation indescriptible éclata avec la dernière note.

BATAVIAASCH NIEUWSBLAD, Jan. 7, 1930

### KUNSTKRING

E. Robert Schmitz  
le Concert

Robert Schmitz is een door en door voornaam pianist. Zijn voornaamheid was statig in Bach, verrassend ernstig in Schumann, hoofsich in Chopin, hooghartig in Liszt, . . . in Debussy wekte zij vertrouwen, was zij tegemoetkomend zonder neerbuigend te zijn, haalde zij U binnen en wekte zij bij U de illusie, dat zij tot haar werd opgeheven, dat zij haar zelf bezat. Al het andere hebt ge kunnen bewonderen, begrijpen, navoelen en meevoelen; bij Debussy hebt ge elk begrip, elk houvast, elke opvatting, elke overtuiging zelfs verloren om iets geheel nieuws te ervaren en te beleven als was het iets van U zelf.

Zelfs de meest bevooroordeelde betweter zal nu toch wel genezen zijn van de idee, dat de muziek van Debussy er een is van teerheid, klankenzwijmelarij en dissonanten in *p* en *pp*. In de Debussy van Robert Schmitz zijn geen dissonanten, zelfs niet in *Feux d'artifice*. Zij klinken alle zoo natuurlijk als een gewone drieklank. Dat pleit voor Schmitz, dat pleit voor Debussy.

SINGAPORE FREE PRESS, Feb. 15, 1930

### A PIANOFORTE MASTER

Singapore has been favored with visits by many distinguished masters of the art of pianoforte playing who have given the impression of striking personality, and E. Robert Schmitz, the celebrated French pianist, who gave a recital at the Victoria Theatre last night has won a place among the most brilliant of our visitors.

A worthy exponent of Bach and Chopin, Mr. Schmitz was equally good in his interpretations of the more modern composers. He moved from one to the other with an ease which indicated that he has many sides to his musical sympathy. His opening number, Bach's Toccata and Fugue in D minor (inscribed from the organ by Tausig), he played with a great strength of tonal effects as well as with delicacy of expression. His next number, the Prelude, Aria and Finale by C. Franck, was played with such perfection of touch that it at once won the unmistakable appreciation of the audience.

JAPAN TIMES, TOKYO, April 4, 1930

### TECHNIQUE OF SCHMITZ WINS FIRST AUDIENCE

E. Robert Schmitz, the noted French pianist, enthralled an appreciative audience at his opening recital in Tokyo at the Imperial Theatre Thursday afternoon by his magnificent technique and depth of interpretation in a varied programme, which opened with Bach's impressive Chromatic Fantasy and Fugue, and included, among the more delightful numbers, pieces by Chopin, Schumann and Debussy. Chopin's Etude No. 3, Op. 10, and the next number on the programme, Etude No. 1, Op. 25, were played by Mr. Schmitz with delightful charm, revealing himself as an artist with real instinct for beauty. Chopin's Polonaise in A flat major was given most enthusiastic applause.

October, November, December 1930 in Europe—January to May 1931 in America  
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## Some of the World's Wonders

(Continued from page 8)

has nothing to do but to announce that it may be cloudy in the early morning, but that at, latest, noon-time the sky will be a perfect crystalline dome of azure, with light, fragrant winds fanning the palm trees and American Beauty roses. It would be useless for him to foretell that during July and August there will be no heat, such as we bedraggled New Yorkers know it, but just a pleasant warmth, and that the nights are invariably cool, and that it will never rain (not much the rest of the year), for everyone in Los Angeles knows that.

The climate of Los Angeles is more wonderful than that of Nice, in France. And it is just this marvelous climate, always sunny, temperate and mild, but which, through some strange, subtle combination of air, soil, sea and mountains, braces up, vivifies, as if a surplus of oxygen saturated the atmosphere—it is this climate, I say, that in addition to the beauty of the surroundings, the close proximity of sea and of mountain, is the reason for the sunny, happy, genial and lovable disposition of the Angelinos.

Perhaps McManus, the great New York cartoonist, will some day give us a picture of a New York grouch as he wakes up in Los Angeles, goes out to breathe in that radiant air, expands his chest several inches more than usual, feels how every grouch wrinkle is disappearing from his face, shakes hands with the happy policeman on the corner, beams on everybody he meets and thus, in an incredibly short time, feels like another man.

Or, to view it from another angle: A few years ago I wrote for the *MUSICAL COURIER* a Master Lesson on Mozart, and speaking of his birthplace, Salzburg, I quoted the saying of a biographer of Mozart: "He who lives one year in Salzburg becomes stupid; he who lives two years becomes an idiot; and after three years he has become a real Salzburger." In opposite manner I might say that he who spends a week in Los Angeles loses all his grouch and discontent; two weeks: he is happy; three weeks: he has become a real Angelino.

When our train got into the Los Angeles station we were not a little surprised to find there, waiting for Mrs. Jonas and me, a large crowd composed of some of the best known musicians in Los Angeles (several of whom are my pupils), prominent society people, reporters, etc. This lovely welcome made us forget the hardships of our trip.

(Perceiving that Alberto Jonas was inclined to skip over that which relates more particularly to his master class, the interviewer told him that reports of its extraordinary success had already reached the *MUSICAL COURIER* from various sources.)

It sounds so much like blatant horn tooting to speak of what one has accomplished. "Bien faire et laisser dire" is the French proverb, and in truth to do well and let others speak of it is the best policy. Yet, since you ask me, it would be false modesty on my part to pass over a success which the musicians in Los Angeles proclaim to be the greatest ever achieved there by a pianist. I have already mentioned that before we left New York my manager had booked eighty-two registrations for my master class. This made it necessary for me to be in Los Angeles one week before the beginning of the class, in order to meet all those who wanted to study with me.

It is, perhaps, with pardonable pride that I refer to this great success. My Special Course for Teachers (they speak of it now in Los Angeles as a revelation, as well as a revolution, in the art of teaching) was attended by prominent piano teachers, not only from California, but also from Seattle, Vancouver, from Edmonton, Canada, Texas, Illinois, Arizona, Montana and many other states. We did splendid work, my pupils and I, for they brought talent and industry, and I, in return, gladly gave my all.

I must make a brief mention of a week-end trip to Mount Wilson, one of the most famous mountains in the world, three hours

away from Los Angeles. What we saw there will never fade from our memory.

Astronomy has always been a "hobby" of mine, a rest and a solace from my arduous professional duties and a source of purest joy, as all who have studied astronomy well know. It was for the purpose of viewing there the largest telescope in the world (one hundred inches aperture) that we made the trip up that mountain six thousand feet high. How well it repaid us to do it! Of my delights and observations as an amateur astronomer I can say nothing here, since this narrative is not meant for an astronomical paper. This I may say, though: that trip should be made even by those who never lift up their eyes in admiration and veneration to the wonders of the universe. They will see, laid out at their feet, six thousand feet below, an immense panorama in which, at night, the lights of sixty cities sparkle and twinkle in a fairy-like eerie manner. One zone glistens like silver, the next is all gold, the third diamonds. The different layers of the atmosphere and the peculiar translucence of the California air create this remarkable, unique effect. They will see in the distance, on one side, great chains of mountains, the redoubtable Sierras, on the other the Pacific Ocean, even the mountains of Catalina island, thirty miles off the Pacific coast, being visible. And the while the stars above are shining many times brighter than in other places, and it all seems fairyland, it is so beautiful.

The six weeks in Los Angeles passed all too quickly. During that time so many receptions, each attended by a couple of hundred persons, were given for us, we were guests of honor at so many social functions, that I should have felt tired out. Not a bit. On August 17 when, with real regret at having to leave Los Angeles, we started on our memorable trip, I felt rested and "frisky." The reason? Climate and success.

Our itinerary had been traced beforehand. We were to visit first that which I should leave for the end, if this story was to lead to a climax. Many a fine effect, however, is gained by allowing a climax to stand out through perspective, and, besides, I must bring it in now, lest the whole sequence of events be distorted.

We left Los Angeles by train, at night; next morning we were transferred to an autobus and three hours later we had climbed 5,000 feet and reached our goal: Sequoia Park, also called the Giant Forest.

During the winter months we had read much, in many books, about the Redwoods, the Sequoia, the giant trees of California. We knew that they are found in groves only in Sequoia Park (604 square miles) and in Yosemite Park (1,200 square miles) and nowhere else in the world. We knew that the secret of these trees has not yet been discovered; we knew that they reach a height of 330 feet and a circumference of 104 feet; we knew that they are between 4,000 and 8,000 years old. We knew all that and more, yet when we beheld them all book knowledge faded, every standard by which man conceives proportion, distance and time disappeared too.

In my last year's account of our travels on the isle of Majorca, a hundred miles off the coast of Spain, a passage dealing with the terrible olive trees seen there, made, I have been told, a deep impression on all who read it. This year, that which stands out as the most powerful impression made on us in our journey, that which I find so difficult to give the right impression of, are trees also.

There, in Majorca, 4,500 miles to the East of New York, on a lonely island, are usual-sized trees that beckon like ghouls, threaten like harpies, terrify through the fury with which they fight one another, entwined in mortal combat.

Here, 2,500 miles to the West of New York, may be seen trees that are straight, symmetrical and beautiful; yet they awe more than words can express.

What is it? Their gigantic size, the immense height one has to look up to in order to view the foliage that crowns them? Is it their fabulous girth, larger than thirty sturdy oaks put together? No, it is something else.

Size alone may awaken astonishment, but it does not stir the depth of our consciousness, it does not suddenly illuminate the

Maestro ARTURO

# VITA

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eternal question of our existence, over which brooded the aged Faust.

What affected us most, my wife and me, as we contemplated the Sequoia trees? Their titanic majesty. The serenity with which they look down and across space on the rest of the living world. Their overpowering puissance. The knowledge that they belong to an extinct phase of our planet's evolution, that they are the oldest living things on earth, that they have outlived all the races in history of which we have positive knowledge, and that we do not know whether these trees are now old or in their youth.

Retrace history. Napoleon; the French Revolution; American Independence; the splendors of the court of Louis XIV; the man who signed his immortal works with the name of Shakespeare (in all evidence Lord Bacon); Isabella, Queen of Spain, pawning her crown jewels, that a Spaniard, born in La Coruña, might discover America.

The Sequoia trees were then, oh, so old!

Further back in history. Charlemagne, emperor of Occident and of Orient; Julius Caesar; Cleopatra welcoming Antony; Jesus Christ!

The trees stood serene, immutable. They were, then, between two and six thousand years old.

Further back. Plato, Pythagoras, Aristotle, Homer, the siege of Troy; Cheops commanding a hundred thousand men to toil for twenty years to build the great Pyramid of Egypt; the building of the temple of Karnac; the oldest Indian and Chinese records.

The trees we behold today were, then, between half a thousand to three thousand years old.

David Starr Jordan, former president of Stanford University, made a special study of the Grizzly Giant, in the Mariposa Grove of Yosemite Park, and estimated its age at 8,000 years (The Mariposa Grove of big trees, by Claude A. White).

When Sequoia first appeared upon the earth there were no true flowering plants. Ferns and cycads abounded. Birds and mammals of the present type had not appeared. In the sea lived fishes that breathed with lungs. Huge reptiles occupied the land and sea. Some had developed wings and ruled the air. It was, in fact, the age of reptiles. ("Giant Sequoias," by Ellsworth).

Everything about the Sequoia is uncanny. One should imagine, from their colossal dimensions, that their roots reach, so to speak, to the center of the earth. They have no tap-roots at all, as all other trees have; their roots spread out far but at little depth. One should think that the bark of these eternal trees is like iron. It is quite brittle and crumbles under a firm pressure of the fingers. But then, you ask, their cones, their seeds, must surely be of gigantic size too. They are exceedingly small, smaller than those of a fir tree.

Other trees are a prey to insects and are easily killed by them. If severely injured by axe or by fire they die.

The Sequoia's bark contains much tannin, which drives away all pests; it is composed of an asbestos-like substance which protects it against small fires. If injured by axe, fire or lightning the Sequoia, alone among all other trees, slowly cures itself, gradually recuperating, reconstructing, after a few centuries, the missing parts.

We stayed four days in Sequoia Park, and every morning, after leaving our cosy bungalow, made of redwood, we felt like Gulliver in Giant Land, looking up at the Sequoias (there are over five thousand of them in Sequoia Park, including some "baby" Sequoias, only 6 or 8 feet high and only 250 years old), at the Douglas Fir, the Red Fir trees and the Yellow Pines, all of which reach almost to the height of

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the Sequoias. Everything in that strange soil grows to prehistoric dimensions.

Yosemite Park, which was our next goal, contains a famous grove of Giant Sequoias, the Mariposa Grove. One of the trees there, the Mark Twain, is 331 feet tall. Another, the Wanona tree, is known the world over. Here is a word picture of it:

If you want a thrill, a real one (how misused is this word by our flappers!), go to Yosemite Park and behold, at night, the artificial falls of fire that drop for 3200 feet from the jutting rocks of Glacier Hotel. Likewise to be suddenly approached by large black or brown bears which roam in freedom may startle you a little. But if you are not afraid you may feed them from your hand, as I did, right in front of the Glacier Hotel, although there are printed notices posted everywhere in Yosemite Park warning people that it is dangerous to feed the bears.

Lack of space forbids my telling you of all the wonders of the Yosemite Park. He who views, from Glacier Hotel, the immense panorama of farther and farther receding mountain ranges will never forget it.

We are in San Francisco, the magnificent Western metropolis. Perhaps some day New York will begin to study Western methods as evidenced in Los Angeles and in San Francisco; the cleanliness of the streets, the absence of unsightly ash cans, of disease-breeding, primitive, and stupid open ash carts; their fine traffic system.

In San Francisco we had, at the St. Francis Hotel, a most pleasurable call by one of San Francisco's finest, most learned musicians, Julius Gold. He was a pupil of Carl Ziehn, the famous German theoretician to whom Bruno Weigl, in his recently published book on harmony, refers as the greatest theoretician of the 19th century. I was greatly interested in Julius Gold's original, yet sensible, views regarding the teaching of harmony. He has amassed a library of three thousand books on music, undoubtedly one of the largest and most valuable in the country.

Julius Gold is a man of deep musical knowledge, whom San Francisco will learn to appreciate more fittingly than is the case now by intrusting to him some high, responsible musical post.

Seattle, to most Easterners, means some kind of a lumbering town, way out there in the West, possibly near the North Western passage, so eagerly sought for by arctic explorers. What a surprise to see a city of 400,000 inhabitants, located picturesquely on the banks of the beautiful Puget Sound and of four lakes besides. Finer hotels than Seattle possesses New York can hardly boast of. And the streets belong to Spotless Town, so well kept they are. A superb boulevard, fifty miles long, skirts forty large, beautiful parks around the city.

No, dear New Yorker, there is no misprint about the figures.

We were royally entertained and "automobiled" through the aforementioned boulevard and parks by Miss Jennie Brygger, one of my pupils, who, since years, occupies, as piano instructor, a prominent position in Seattle.

Aboard a splendid steamer, fit to cross the ocean, four hours of delightful sailing in Puget Sound brought us to Victoria, on the island of Vancouver.

What a pretty, fascinating town! Its quaintness and beauty haunt one. And all this time the Pacific coast climate, mild, restful and productive of a wealth of beautiful flowers and exotic trees!

The Victoria Astronomical Observatory houses the second largest telescope in the world. We visited it by appointment, outside the hours set aside for tourists. Just then the enormous reflector, 72 inches in diameter, was being used to photograph "61 Cygni," a star of which Dr. Plaskett, the astronomer of the Victoria Observatory, has made such an extensive study that it has been named the Plaskett star. It will be quite a novelty for the MUSICAL COURIER to inform its readers that, according to Dr. Plaskett, that star (it is in reality a double-star) is the most massive System known. It is 27,000 times brighter than our sun; its distance (light travels at the rate of 186,000 miles a second) is 10,000 years of light away. If one could fly to that star by airplane, at 120 miles an hour, it would take 57,000,000,000 years to reach it.

Four days passed but too quickly in Victoria, in one of the largest, finest and most magnificently situated hotels in the world. Again aboard one of those splendid steamers and on to Vancouver.

That sail, skirting countless picturesque islands, with the Rocky Mountains towering near by, dwarfs completely, through its grandeur, the Thousand Island trip from Toronto to Montreal, which we made later.

Vancouver, gateway to the Orient, who would expect to find it so beautiful, so large and so attractive! We were splendidly entertained and driven around the city by one of the extremely talented participants of my Los Angeles master class, Miss Chrissie Remette Brace, one of the most successful young pianists of Vancouver.

And now "accelerando" to the end of this narrative. We stayed a week in Banff, in the heart of the Canadian Rocky Mountains, which, with Lake Louise, fully deserves its great reputation for exceptional scenic beauty. Something that no one is likely to forget is the train ride from Sica-mous to Banff, from 9 o'clock in the morning to 9 in the evening. Small wonder that when a famous Swiss Alpine guide made that journey he exclaimed: "Ten Switzerland could find room in the Canadian Rocky Mountains."

Toronto, where we were sumptuously entertained by the faculty of the Toronto Conservatory of Music (some of whose members have been my pupils), Montreal and Quebec are too well known to need description. But how strange to think that within ten hours' ride from New York, within a couple of hours of the American border, one can sit at table, in a city of one million intelligent inhabitants (the adjective does not fit many a larger city in this country) and drink beer or wine without feeling that one is committing a crime. Strange too that we should have seen in Canada, in a month, less drunken people that can be seen in New York on any Sunday.

Our stay of one week and a half in the old, historic Kent House at Montmorency Falls, which was at one time the residence of the Duke of Kent, father of the late Queen Victoria, was the last lap of the unique voyage represented by the diagram at the beginning of this "Travelogue."

Welcome again, New York, and welcome again the MUSICAL COURIER, a publication which it takes a seasoned traveller like my humble self to appreciate fully for the good it does in all parts of the world.

## Dublin

(Continued from page 7)

the classics are always unaffected and—often partly for that reason—convincing. Later, we had another French keyboard artist, Jean du Chastain, a very accomplished musician, who played Beethoven's thirty-two Variations, in C minor. Joseph Szigeti and Arturo Bonucci, eminent violinist and cellist, respectively, were among the string instrumental soloists, and the chamber music organizations included the Budapest Trio, the British Trio and the Alfred Baker Quartet.

### FEIS CEOL AND OTHER COMPETITIONS

From the distinctively national point of view the year has moved on quite conventional lines. The Feis Ceol, the annual Irish National Festival, while numerously supported both by competitors and by audiences, did not bring forth any particular star artists. The general level, both vocally and instrumentally, was pronounced by the adjudicators to be high. It cannot be said that the committee fails to provide sufficient variety in its program. Each year sees new competitions added, until now nearly the entire gamut of possible musical effort has been run.

Probably the best feature of the event was the piano sight playing by Miss Kitty O'Doherty, official accompanist of the Dublin Broadcasting Station, who has already received encomiums from many visiting foreign artists. Mr. Robert Irwin, winner of the Plunket Greene Cup for expressive singing, Dorothy Griffith, winner of the cup for dramatic singing, Eva Tomson for interpretation, and Louis Hughes, winner of the senior violin competition are worthy of mention. The attendance at the competitions was unusually large—but the want of a proper concert hall is still grievously felt in Dublin.

Many other local musical festivals have been held—those at Sligo, Derry and Belfast being the most noteworthy—and in Dublin itself, the Father Mathew Feis, established and maintained by the Franciscan Friars of Church Street, added another success to its achievements of recent years.

### CEILITH TRIO A NATIONAL INSTITUTION

In connection with the Dublin Broadcasting program, the Ceilith Trio, consisting of a pianist, violinist and piccolo player, are now established as quite a national institution. They play chiefly Irish dance music, and the enterprise of the piccolo player—who runs riot with impromptu variations—is always a special feature. No combination of artists expresses the traditional light-heartedness of the race more happily than this little band of three.

M. F. LINEHAN.

### Hampton Choir Returns

The Hampton Institute Choir, on its recent return from Europe, posed on the deck of the De Grasse for press photographers, sang a short radio program, and then boarded a late train for Virginia. The forty young colored men and women, under the direction of Dr. Nathaniel Dett, have been abroad for six weeks on the only concert tour ever undertaken by a large Negro chorus. Reports of their visits to various continental capitals have come back in cabled dispatches to the American press.

One particularly striking feature of the musical pilgrimage was the choir's performance in Westminster Abbey. London's crowds overflowed the old building to hear the richly harmonized spirituals sung for the first time in that historical edifice. Audiences filled Albert Hall and Queen's Hall for subsequent concerts following which the choristers traveled to the continent for appearances in Paris, Brussels, Antwerp, Hamburg, Dresden, Berlin, Salzburg, Vienna, Berne, Lausanne, Zurich, Amsterdam and Rotterdam. Keen interest was awakened everywhere by the young Negro singers and they were accorded official receptions in many cities. By special decree, in Salzburg, the choir was invited to sing in the Cathedral, a distinction never before conferred upon a visiting chorus. In Amsterdam their concert was attended by Queen Wilhelmina, and in Paris the choir appeared under the patronage of the American Ambassador.

### Judson Bureau's Special Department

The Judson Radio Program Corporation and Concert Management Arthur Judson, Inc., announce the establishment of a special department to take care of their growing business for the booking of artists for theatrical productions and motion pictures. The rapid development of business for artists in these departments has necessitated this move and it is of such importance that William B. Murray, president of Judson Radio Program Corporation, has been relieved of his duties with that company in order that he may take charge of this important new enterprise. He will remain as vice-president of Concert Management Arthur Judson, Inc., and will, with his affiliations with the other Judson enterprises, bring about full cooperation in these closely related fields.

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## Berlin

(Continued from page 12)

was by far the most impressive participant, and what little music she had to sing was done magnificently. Burgwinkel, as Admet, and Ditter, as Hercules, struggled bravely with the vocally ungrateful tasks and did their best.

## THE SACRIFICE OF THE CAPTIVE

The second piece, *The Sacrifice of the Captive*, is a drama for dance, solo voices and chorus. The libretto, written by the German poet Eduard Stucken, is founded on an ancient play from Mexico, representing the sacred rites of the Central American Indians, written down for the first time about a century ago by the Abbe Brasseur.

This gruesome story, the immolation of the vanquished foe, who is honored for his bravery, yet finally killed, is certainly interesting to the student of exotic folk-lore of olden times. The abnormal sentiments exhibited in this cruel and savage story are, however, hardly sympathetic to the average operatic public. The music is similar to the Alkestis score, but still more primitive in character, and for that reason easier to grasp. But the single episodes are far too extended, and consequently monotonous. Though chorus and solo voices are employed, dance and pantomime are the essential expressive factors of the piece. The choreographic part was not performed very effectively, with the exception of the *Captive Prince*, represented very impressively by

Georg Groke, though not without occasional exaggerations bordering on the comical.

## LAURI-VOLPI'S SUCCESS

In the State Opera Giacomo Lauri-Volpi, eminent Italian tenor, gave two guest performances in *Trovatore* and *Aida*. He was also heard in an aria recital. His success was very considerable in every instance, especially so in the opera performances. In the recital Lauri-Volpi was seconded by Jaromila Novotna, soprano of the Berlin State Opera. This gifted young artist maintained herself in the dangerous neighborhood of a Lauri-Volpi and was justly applauded for her pure and delicate singing.

The Festival Weeks were ushered in at the State Opera by a performance of *Die Meistersinger*, conducted by Erich Kleiber. It was not in all respects as perfect as the occasion demanded. Maria Müller as Eva was magnificent vocally as well as in dramatic action, but her partner, Karl Martin Oehmann, as Walther, was this time hardly her equal, disappointing his hearers somewhat by a lack of vocal power and brilliancy. Friedrich Schorr is a justly famous Hans Sachs, highly appreciated in this part not only in Germany but also in other countries. Eduard Kandl, endowed with the rare gifts of the genuine comedian, was a striking Beckmesser. After a somewhat mediocre beginning Kleiber gradually came fully into touch with the music.

## WAGNER AND BEETHOVEN CYCLES

In the Wagner cycle of the Festival Weeks, comprising *Tannhäuser*, *Lohengrin*,

*Meistersinger*, *Tristan*, *The Ring of the Nibelung* and *Parsifal*, the repetition of Furtwängler's masterly *Lohengrin* performance of last fall was especially worthy of note. Again Maria Müller, Fidesser, Kipnis and Ditter sang and acted admirably, and the chorus and orchestra were of equal perfection for Furtwängler conducted in his very best style.

Of the Beethoven cycle three concerts have so far been heard. The *Missa Solemnis* was given in Furtwängler's grandiose interpretation, with the Kittel Chorus, the Berlin Philharmonic Orchestra and Mia Peltenburg, Rosette Anday, Karl Erb and Fred Drissen as an excellent solo quartet. In the Golden Gallery of the Charlottenburg Castle Pablo Casals and Frederic Lamond played cello sonatas by Beethoven with the noble simplicity that they demand. Another fine performance in the Golden Gallery was that of Fritz Kreisler, who, with Michael Raucheisen, played three Beethoven sonatas most beautifully.

Edwin Fischer also enjoyed the distinction of having been chosen as soloist for the Beethoven cycle. He played the C minor variations followed by four sonatas including op. 111 and the *Appassionata*, performing this arduous task with his characteristic energy and with finished technical equipment.

## ERNEST HUTCHESON'S RETURN

Several concerts given by American artists demand attention. Ernest Hutcheson, well known in Berlin from his residence here years ago, has given a recital for the first time in many years. He was recognized as a pianist of very high qualities, as an artist of high ideals, possessing the faculty of realizing his lofty aims. To listen to his cultivated, animated and brilliant playing was a real aesthetic pleasure. His program comprised Bach organ compositions transcribed by Busoni and d'Albert, Beethoven's op. 111, Scriabin's fourth sonata, small pieces by Charles Griffes and six Chopin etudes. This long program was followed by a second "program" of encores, insistently demanded by the audience.

Esther Nelson and Charles Hart gave a joint song recital, manifesting unusually good vocal material and thorough training. Both singers, however, would gain considerably by paying more attention to emotional expression, to poetic interpretation and the style of the different works—in fact to the musical element.

HUGO LEICHTENTRITT.

## Comment on W. Warren Shaw's New Book

Authentic Voice Production, the new book by the well known vocal authority and teacher of singing, W. Warren Shaw, is a valuable treatise on the voice and the art of singing. It is of especial interest inasmuch as it discusses at length the causes of differences in the ideas and beliefs concerning voice.

Mr. Shaw points out the evil which must inevitably come from misunderstandings and he emphasizes the necessity of a knowledge of the facts of voice production, and not only the knowledge of facts, but also the knowledge of causes and how such knowledge must be used.

One of the outstanding features of the book, in connection with a notably accurate analysis of voice, is the constructive part of the work, showing the relation of psychology to physiology and physics in the proper cultivation of the voice. The development of Mr. Shaw's thesis is logical and wholly convincing, coupled as it is with the record of reliable scientific findings. The many erroneous doctrines, which at first seem plausible, are exposed, and a general rounding-up of the errors of the day as inherited from the past is most interestingly and effectively accomplished.

Altogether this work is revolutionary and iconoclastic. It shatters with the highest

degree of reasonableness many idols of historic voice culture and shows that the worship of these very idols has been the cause of much of the confusion and inadequacy of present-day treatment of the voice.

This book undoubtedly will take its rightful place as a standard authoritative work, and should prove of infinite value to teachers and singers.

E. S. W.

## Lester Ensemble Enjoyed at Philadelphia Y. M. H. A.

An exceptionally interesting program was presented last month by the Lester Ensemble at the Simon B. Fleisher auditorium, Philadelphia. The concert was sponsored by the Y. M. H. A.

The artists were Josef Wissow, pianist; Arvida Valdane, soprano; Herman Weinberg, violinist; and Maisie Chance, accompanist. Miss Valdane's singing was heartily appreciated, while Mr. Wissow's technical mastery of the piano and his sympathetic understanding of theme were likewise commendable. Technical ability also was brilliantly shown by Herman Weinberg, and Miss Chance displayed in her accompaniments unusual skill, although this was her first appearance with the Ensemble.

## Christmas Greetings Via Records

Although summer is with us now, the Dorothy Caruso Recording Studio sends out the suggestion that instead of sending Christmas cards this year it would be more original to send a personal greeting on a phonograph record. All that is required is to stand before a microphone at the Caruso studio and read one's message. It is instantly recorded on a record which is "permanent and unbreakable and may be played on any type of phonograph."

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## Grace Hofheimer Pupil Pleases

On June 5 Grace Hofheimer presented Esther Puchkoff in the last of the series of solo recitals given by her students at Steinway Hall. Miss Puchkoff displayed a fine pianistic sense and much brilliance. A sonata of Scarlatti was charmingly presented and temperament was shown in the Brahms D minor rhapsody. The Gondolieri of Liszt closed the program and displayed the young pianist's facile finger work and a fine tone.

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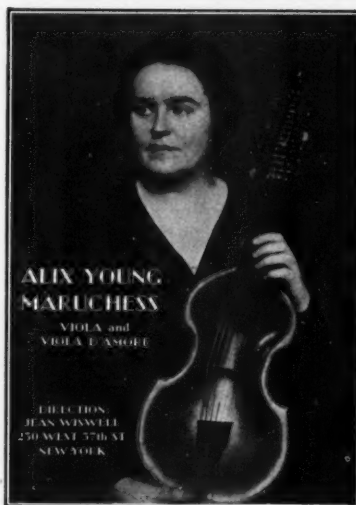
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## Atlantic City Opera Season Opens at Steel Pier

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The opera season at the Steel Pier in Atlantic City opened on June 8 with a performance of *Martha*. The artists were all in good form and made the opera, which was given in concert form and sung in English, a very pleasant thing to listen to, an auspicious beginning for performances to follow. Melvena Passmore took the part of Lady Harriet while Mae Mackie was her attendant, Nancy. Leo de Hierapolis was Plunkett; Harold Hansen, Lionel, and Francis Tyler, Sir Tristan Mickleford. Each sang his part admirably and their voices harmonized well. Miss Mackie's charming manner and clever bit of acting especially teamed well with Mr. de Hierapolis, and they added distinction to the work.

To Jules Falk, who arranged this series of operas, goes credit, while Solon Alberti, who directed the performance and who acted as accompanist is to be congratulated on the splendid and attractive ensemble which assisted.

The second week *Cavalleria Rusticana* was produced. Elda Vettori was an active spirit and intelligent Santuzza, while Mae Mackie sang and acted the role of Lola with such thoroughness and assurance, with such charm and understanding that she greatly aided the other artists. Joseph Witzel as Turiddu, Leo de Hierapolis as Alfio, and Alice Thwing as Lucia completed the cast.

### Goldman Band Concerts

During the first week of the Goldman Band concerts three programs were given in Central Park and three at New York University. The first evening featured Del Staigers, cornetist, as soloist, and also presented a new composition, the A. B. A. March, by Mr. Goldman.

Cora Frye was the soloist on Tuesday evening, singing the aria from *Tannhauser*. Excerpts from *Haensel and Gretel*, *Madame Butterfly* and *The Fortune Teller* were also featured.

On Wednesday Mr. Goldman took occasion to honor the memory of his late uncle, Naham Franko, by including on the program Chopin's Funeral March. Miss Frye again was soloist.

On Thursday Miss Frye offered the aria from *Aida* and Mr. Goldman again included his recent composition, the A. B. A. March,

written for the American Bandmasters' Association.

The Friday evening concert held in Central Park contained five Wagner excerpts and two Hungarian Dances by Brahms. Del Staigers was again the soloist, entertaining with a Fantasy by Bellstedt.

A grand opera concert was offered on Saturday evening, including selections from *The Queen of Sheba*, *Tannhauser*, *Meistersinger*, *Aida*, *Lucia*, *Semiramis*, *Mignon*. Mr. Staigers was soloist, playing two selections. It was officially announced that from now on the Saturday and Sunday concerts will begin at eight-forty-five instead of eighty-thirty so as to coincide with the broadcasting time.

Sunday, being an exceptionally beautiful day, larger crowds than ever were on the Mall to hear the music of Mr. Goldman and his men, who included on the program selections by Fletcher, Wagner, Bach-Gounod, Liszt, Thomas, Strauss and Ochs. Del Staigers was soloist.

### Home Town Pays Tribute to Ransome

Warm tribute was recently paid to Edward Ransome, Metropolitan Opera tenor, at the city hall of Kitchener-Waterloo, his



EDWARD RANSOME

former home-town, when the singer enjoyed a visit to the city. He was received by Mayor Clement and members of the local musical organizations. When Mr. Ransome entered with the Mayor he was accorded an ovation,

the latter referring to the tenor's artistic achievements with interest and pride while various other speeches of welcome were made.

In responding to these tributes, Mr. Ransome said: "I am happy indeed to receive this warm and genuine tribute to my art, coming to me from many of my friends and well wishers here. It is indeed very inspiring to know that spirit of encouragement which I received here at the start has continued. It is but another manifestation of that spirit of music culture which has ever characterized the Twin City of Kitchener and Waterloo. I have been proud of the achievement of the Twin City in music over the last decade. It has always been a pleasure and an inspiration to me to learn of each successive step of progress that has been made here. This community stands out well among the ranking communities of Canada for its achievements in music. It is indeed a very splendid evidence of Canada's musical consciousness."

### Rosati Pupils Win Gold Medals

Rose Tentoni, dramatic soprano of Buhl, Mont., and Iona Mull, lyric coloratura of Grand Bend, Kans., both products of the Enrico Rosati Studios, were gold medal winners, in their respective vocal classifications, in the Music Week contest held in New York on Monday of Music Week. From the Rosati Studios have already come Gigli, Lauri-Volpi, and Santa Biondo, lyric soprano, all members of the Metropolitan Opera Company.

Miss Mull had already won the Kansas State High School contest in 1927, and for two years was a member of Schumann-Heink's master class in Kansas City, winning a scholarship the second year. Also to her credit was the winning of the \$2,000 Marion Talley Scholarship in 1929, which entitled her to a year's study in New York, and that year she has spent with Maestro Rosati, climaxing it with the winning of the Music Week contest.

Miss Tentoni has been under the guidance of Maestro Rosati for about a year and a half, taking up the serious study of voice after having sung for Galli-Curci in Duluth. The diva was most enthusiastic over the young lady's vocal promise, and highly recommended her to come to New York to continue her musical education. When she came to the studios of Maestro Rosati she was absolutely a beginner, and her progress has been so marked that at the awarding of



SANTA BIONDO,

lyric soprano, who has been re-engaged for next season by the Metropolitan Opera Company. Miss Biondo is a pupil of Enrico Rosati, from whose studios have also come Gigli and Lauri-Volpi. Miss Biondo has won favor with her public because of the natural beauty of her voice, its perfect production, and the warmth of her temperament.

the contest medals on June 19 at Carnegie Hall Miss Tentoni sang the *suicidio* aria from *La Gioconda* and Del Riego's *Homing*, accompanied by Maestro Rosati. Miss Mull was unable to attend this celebration, having gone to Kansas City for a concert.

Maestro Rosati is to be congratulated upon having two Music Week contest winners from the same studio, yet his achievements are not exactly surprising when one considers that he has already given to the Metropolitan Opera Company such singers.

### Gonzalo Roig Visits New York

Gonzalo Roig, founder and conductor of the Havana Symphony Orchestra and director of the Municipal Band and Municipal Academy of Music of Havana, visited New York for several days last week.

# HEINRICH GEBHARD'S SUCCESS

as Pianist and Composer

OPINIONS OF THE PRESS—SEASON 1929-30

Miss Gertrude Ehrhart singing for first time "Charm,"  
"Silver Cloud" and "Flower-phone" at her recital,  
Jordan Hall, Boston, November 7, 1929

Boston Evening Transcript, November 8, 1929

"Mr. Gebhard, playing the piano-parts in three new songs of his own composing. One, 'Charm—to Be Said in the Sun,' caught into tones a mood of rapture with French fineness of feeling, clarity and economy of means, yet imitated no French idiom. THE SECOND, 'SILVER CLOUD,' FEATHERY PHRASE UPON FEATHERY PHRASE TO THE LIGHTEST OF RHYTHMS AND A SILVERING PIANO, WAS FANCY DISTILLED INTO MUSIC. The third, of simple humors, around a morning-glory imagined as telephone, was less fanciful but not less dexterous. Strange indeed this new birth of Mr. Gebhard as composer at middle age. And now in these shining webs of grace, charm and fantasy."—H. T. Parker.

Boston Herald, November 8, 1929

"Mr. Gebhard brought three new songs to the stage, accompanying them himself, mighty brilliantly, too. The first of these some listeners found the most immediately striking; others felt the need of hearing it soon again. DELIGHTFUL MELODY, DELICATE IMAGINATION and a singularly rich accompaniment distinguish 'The Silver Cloud.' Grace and a Puck-like humor make delightful the setting of Miss Abbie Farwell Brown's 'The Flower-phone.' They won the applause of the evening."—Roy Gardner.

Boston Globe, November 8, 1929

"Heinrich Gebhard played for Miss Ehrhart the accompaniments of his three new songs—'Charm—to Be Said in the Sun,' 'The Silver Cloud,' and 'The Flower-phone.' All three skillfully written and free from banality, the exuberant piano arabesques of the first, the expressive beauty of the second, the fanciful humor of the last (charmingly sung). EVIDENTLY CAPTIVATED THEIR HEARERS AND DREW LONG AND LOUD APPLAUSE FOR BOTH SINGER AND COMPOSER."—Stephen Somervell.

With George Brown, Cellist, in joint recital, Brown  
Hall, Boston, November 13, 1929

Boston Herald, November 14, 1929

"Mr. Brown played splendidly in this sonata, and MR. GEBHARD LAVISHED TONAL BEAUTY AND HIS REMARKABLE TECHNICAL PROFICIENCY on the piano part."

Boston Globe, November 14, 1929

"Kodaly's sonata, played for the first time in Boston, WAS BROUGHT FORTH DRAMATICALLY, and proved an excellent medium for Mr. Gebhard's vigorous rhythms, and feel for contrast and dynamics."

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Felix Fox playing "Surf-Riders" in Jordan Hall, Boston,  
December 8, 1929

Boston Evening Transcript, December 9, 1929

"Mr. Gebhard's 'Surf-Riders,' IMAGINATIVE, AT TIMES A BIT BOISTEROUS, ALWAYS SPARKLING AND JOLLY, made as good an impression as when first heard."—A. H. Meyer.

Playing Piano Part in Loeffler's "Pagan Poem" with  
N. Y. Philharmonic Orchestra in Carnegie Hall, New  
York, February 20, 1930

New York Telegram, February 21, 1930

"The feature of the concert was the admirably planned and executed performance which Mr. Molinari led of the Pagan Poem of Charles Martin Loeffler, WHOSE PIANO-PART WAS PLAYED QUITE TO PERFECTION BY HEINRICH GEBHARD."—Pitts Sanborn.

New York Evening World, February 21, 1930

"... Loeffler's familiar Pagan Poem in which Heinrich Gebhard gave A TREASURABLE ANNUNCIATION of the important piano obbligato."—Noel Straus.

Edwin and Jewell Bethany Hughes playing Gebhard  
"Waltz-Suite" for two pianos, Town Hall, New York,  
on March 8, giving New York premiere

New York Times, March 9, 1930

"Mr. Gebhard's Waltz-Suite revealed a WELL CONSTRUCTED AND PIANISTIC WORK."

Dorothy George giving first performance of new  
"Mountain Song" at her recital, Jordan Hall, Boston,  
April 10, 1930

Boston Evening Transcript, April 11, 1930

"Mr. Gebhard's song is of the mountain climber who knows not friend nor companion. Icy steeps, lone stars by night, these alone he knows. A vocal line dramatic, approaching the declamatory, rather than the lyric style, Mr. Gebhard has written. A full accompaniment, borrowing from the harder and sterner elements of 'modern' style, he has provided. He is at one with his text; he writes effectively. And Miss George gives his song full voice."

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YVONNE GALL.

who is now fulfilling an engagement with the Ravinia Park Opera. She will be heard  
in concerts in the United States and Canada following the close of the opera season.

### Yvonne Gall at Ravinia

La Belle France does not send many of  
her foremost artists to this country to be  
heard in concert or in opera, but this year  
the United States and Canada will have the  
pleasure of hearing Yvonne Gall, leading  
soprano of the Paris Grand Opera and  
L'Opera Comique. Mlle. Gall's international  
experiences and reputation have brought her  
to us heretofore only as an operatic diva,  
originally with the Chicago Civic Opera and  
for the past three seasons—together with  
members of the Metropolitan Opera Com-  
pany—as a member of the Eckstein forces  
at Ravinia, where she sings twelve leading  
roles.

Mlle. Gall was heard the opening week of  
the Ravinia season in Marouf on Monday  
night, June 23, and four days later, Friday,  
June 27, with Edward Johnson in Louise. It  
was the latter Mlle. Gall again made famous  
in Paris and which caused Mr. Eckstein to  
bring her to this country a few seasons ago.

Due to her delightful operatic work in the  
summer seasons at Ravinia, Mlle. Gall be-  
gins her American concert tours with an  
admiring following. With the exception of  
one all-French recital given a few years ago,  
this gifted singer has not made further bows  
to audiences on this side of the Atlantic,—  
hence her interpretive work in "songs of all  
nations" is awaited with keen anticipation.

Although Mlle. Gall has just been an-  
nounced by her manager for an American  
concert tour a number of concerts have al-  
ready been booked for her in the United  
States and Canada. These concerts will take  
place directly following the close of the  
Ravinia season on Labor Day.

Most important of the announcements for  
Mlle. Gall are a New York City recital at  
Town Hall in November and a similar re-  
cital in Chicago prior to that date. She will  
sing in Canada during October; a list of her  
engagements will be announced shortly.

Mlle. Gall's European triumphs have been  
a matter of record for several seasons, as  
well as her appearances in the largest opera  
houses all over the world. This year has  
brought the soprano an especially triumphant  
series of successes in opera and concert.  
Early in April of this year (1930) she sang  
the special revival of Ariane et Barbe Bleue  
at L'Opera Comique. A short time previous,  
another high point in Mlle. Gall's season was  
the assumption of the role of Valentine in  
The Huguenots at the Paris Grand Opera.  
Between her operatic performances at these  
theatres, Mlle. Gall found time for concert  
appearances. One of outstanding interest  
being the Messenger Song Festival given in  
February at the Salle Gaveau, to celebrate  
the famous French composer. Warm in her  
praises for concert work were Lucien Raba-

vet in the Action Francaise, Paul le Flem in  
Comedie, Ghislaine Davico in Paris Presse,  
Jacques Janin in Ami du Peuple, and Louis  
Schneider in the New York Herald (Paris  
edition).

Mlle. Gall is well known and widely famed  
as an international operatic and concert ar-  
tist, and is not only noted for her glorious  
voice and keenly intelligent interpretations,  
but she is hailed as one of the most famous  
Parisian beauties in the world of music. For  
many years she has been the leading sop-  
rano, mainly at the Grand Opera and the  
Opera Comique in Paris and in four conse-  
quent seasons in Ravinia, Ill. Other music  
centers which have heard her excellent in-  
terpretations are: Prague, Czechoslovakia;  
Stockholm, Sweden; Oslo, Norway; Copen-  
hagen, Denmark; Madrid and Barcelona,  
Spain; Montevideo; Rio de Janeiro; and  
Lyons and Monte Carlo, France. She has  
been heard in Covent Garden in London and  
her distinguished art having attracted the  
attention of Maestro Toscanini, at his re-  
quest she sang at La Scala in Milan.

Mlle. Gall arrived from France on the  
Paris recently and, after spending a few  
days in New York, arrived in Chicago just  
in time to begin rehearsals for the Ravinia  
season which opened June 21.

### Recital at the Zerffi Studio

Mary Louise Coltrane, who recently ap-  
peared successfully in recital in Boston, sang  
a varied program at the Zerffi Studio on  
June 13.

The excellent impression this young singer  
made at her Boston appearance was repeated,  
and the audience applauded her enthu-  
siastically. Her lovely soprano voice was par-  
ticularly effective in the Italian and French  
songs, though her diction was notably dis-  
tinct throughout the entire program. Those  
present expressed their approval in no un-  
certain manner and the impression was gen-  
eral that Miss Coltrane has a splendid career  
before her. Seldom is so fortunate a com-  
bination of voice, musicianship and inter-  
pretative ability to be found. Helen Wright  
Wilmington played effective accompaniments.

### Paula Fire Assistant to Esperanza Garrigue

Paula Fire, an artist graduate from the  
Esperanza Garrigue studios, has been en-  
gaged as soprano soloist at the Old Bergen  
Church in Jersey City, and also as leading  
soprano at Temple Israel in New York.

Miss Fire is first assistant teacher to Es-  
peranza Garrigue, and during the latter's long  
vacation, which as usual will be spent in  
Europe, she will teach many of her pupils  
at her Metropolitan Opera House studios.

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## YEATMAN GRIFFITH ART- IST SIGNS CONTRACT WITH SHUBERT



YEATMAN GRIFFITH AND  
CLIFFORD NEWDALL

Clifford Newdall, formerly one of the leading tenors of the American Opera Company, has signed a two years' contract with Shubert for leading tenor roles, beginning this August. The above snapshot was taken in front of the Yeatman Griffith New York studios.

Mr. Newdall has been studying and coaching with Yeatman Griffith the past four seasons. The maestro, during one of his summer master classes in Portland, Ore., discovered the young tenor and brought him on to his New York studios to continue work.

Mr. Newdall was engaged by Vladimir Rosing for the American Opera Company direct from the Yeatman Griffith studios. He is now under the Arthur Judson management.

## American Institute of Applied Music Recitals

Steinway Concert Hall, New York, was the scene of four recitals by pupils of the American Institute of Applied Music, Kate S. Chittenden, dean, on June 3, 6, 10 and 20. Fourteen pieces were heard within sixty-five minutes at the first. Frieda Katz played Moszkowski's Scherzino tastefully, with good staccato. Margaret Reed's excellent phrasing was noted in a Bach suite. Clean-cut piano playing, with feeling, was that of Jeanne Stratton, and Nanette Weber performed the Bach B minor gavotte rhythmically. Very enjoyable was Marion Lang Tiedeman in Seeling's Etude de Concert, and Elizabeth Thinnies played Chopin and Rachmaninoff pieces with charming effect. Margaret Spatz has professional poise, and played Scarlatti sonatas with crisp touch, also an Idyl (Medtner), and prelude by Prokofieff, all of which showed her musicianly pianism. Hilda Davis played Moszkowski's Caprice Espagnol with accuracy, and was recalled. Mozart's sonata for two pianos in D was shared by Miriam Steeves and Ina Pihlman, their good ensemble concluding the interesting program. All played from memory and an audience of real music lovers applauded everything with discrimination.

The June 6 recital was principally for junior players of stringed instruments; the audience listened attentively until 10:15 o'clock. Many of the violinists and cellists were hardly larger than their instruments; three ensembles for cellos alone, and others for united strings, were especially interesting. Sally Ackerman played a Contra Dance (Beethoven) with spirit; John Bocskay played the cello with good tone; Seymour Koppelman, thirteen-year-old pianist, showed much talent; Hugo Fiorato played the violin with good tone and taste; Marjory Jervis played Liszt's Eleventh Rhapsody and the piano part in Schumann's quartet, showing well advanced technic. All the violinists study with Em Smith, the cellists with C'Zelma Crosby, while the pianists were pupils of Mesdames Nugent, Crosby, Miller and Mr. Sherman.

The June 10 program brought forward a dozen piano pupils of Miss Chittenden. They were: Elna Christensen, Mildred Harris, Mildred Flower Hird, Lillian Rung, Elizabeth Macdonald, Elinor Everitt, Elizabeth Sturgis, Florence Hubbard, Margaret Spatz, Deborah Elton, Elizabeth Elmer and Elizabeth Guion. All reflected credit on their instructor, playing with clean technic, musical phrasing and warmth.

## A Daughter Born to Grace Divine

On June 18, a daughter was born to Mr. and Mrs. Jean Teslof. Mrs. Teslof in public life is Grace Divine, and a member of the Metropolitan Opera Company. The little one will be named Aili Mary.

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"Frederic Baer scores," said the Johnstown, Pa., Daily Tribune, following his recent appearance with the Bethlehem Steel Company Male Chorus. Continuing, the writer said: "His star continued upward as he thoroughly delighted the large audience. Revealing a splendidly developed, well controlled voice, he gave ample evidence as being one of the most outstanding baritones of the day; he added four extra numbers in acquiescing to popular request." Audience and officers were most gratified, declaring his performance one of the most finished.

Clarice Balas was so successfully received at her recital before the Lecture Recital Club at the Hotel Statler, Cleveland, that she was asked to repeat her program for the Clifton Club at Lakewood, Ohio. The consensus of opinion at this last event was that, although there seemed no room for improvement, the pianist seemed to show, if possible, even greater depth in her interpretations than on the previous occasion.

Mr. and Mrs. Ross David left New York on June 7 for their summer camp at Waterford, Conn. They took with them a limited number of advanced pupils, in addition to those who await them in Connecticut.

Eugenio di Pirani, pianist, composer, instructor and litterateur, contributes an interesting article, quoting Lord Chesterfield, who 200 years ago left writings in English, French and Latin, in which the 1930 foibles were clearly prognosticated; he even criticized Italian opera and its effect on the English.

Ruby Gerard and Oliver Stewart announce their matrimonial engagement. The former in private life is the violinist, widow of the late Belgian diplomat, Alberic deLaet, and the latter is a tenor singer. They will live in New York.

Anna Hamlin, soprano, recently sang another radio concert over WEAF, the second within a short time, again demonstrating her beautiful voice which seems especially well adapted for broadcasting.

Harold Land, noted baritone, who will shortly sail for abroad, received a letter from John Masefield, poet laureate of England inviting him to visit his country estate at Boar Hill, Oxford. Mr. Land is a great admirer of his writings and has sung several musical settings of his poems.

Eoline Lauderdale and Josephine de Lillo were heard for the first time in June at the New York School of Music and Arts concert. A large audience admired Mrs. Lauderdale's splendid low tones and musical warmth in Verdi's O Don Fatale, and her playing of Reinhold's Impromptu displayed her skill as a brilliant pianist. Miss De Lillo, organist, played Batiste's Offertory in C accurately, with good rhythm and expression, and both artists received warm applause.

Ralph Leopold, pianist, left on June 21 for Cape Cod, where he will spend the greater part of the summer. Later he will visit friends in Maine and others in the Catskills.

The Lester Ensemble will appear on June 29 at Arden, Del. The members of the Ensemble to take part will be Josef Wissow, pianist; Hermann Weinberg, violinist; and

Emil Folgmann, cellist. On July 7 they will be heard at the Bellevue-Stratford Hotel in Philadelphia, under the auspices of the College of Osteopathy. Those participating will be Josef Wissow, pianist; Arvida Valdane, soprano, and Ruth Leaf Hall, accompanist.

Boris Levenson, composer, conductor, violinist and instructor at the Philadelphia Settlement Music School, has a letter from Director John Grolle saying, "I thank you for your highly appreciated cooperation, and believe me when I say that the progress of the students has been very satisfactory."

Marta Linz, Hungarian violinist, pianist and composer, was heard at a Hotel Gotham soiree recently, when Kapellmeister Blechschmidt, of the German Opera Company, accompanied her in standard works by Hungarian and other composers, Hubay, Brahms, Mozart, etc. The next evening they played the same program over the radio, and both affairs displayed the splendid violinistic ability and musicianship of Mme. Linz.

"Lloyd Morse's splendid operatic tenor voice is, in my opinion, fully as pleasing, flexible and powerful as that of Caruso," wrote Dorothy Dix Porges in The New Yorker. Yonkers papers praised his recent splendid singing of arias and songs by American composers, to which he added encores; duets with baritone Reconi were also warmly received, that from La Forza del Destino being so applauded that it was repeated.

The New York Institute for the Education of the Blind, Pelham Parkway, gave a program of ten numbers on June 13, including piano, organ and vocal solos, also choruses and Toy Orchestra numbers. The affair showed the advanced condition of music at the institution, and the various possibilities and uses of the musical art, for those deprived of sight.

The Emma R. Steiner Harmony Circle, with invited guests, held a dinner on June 5 to further the interests of this organization. A goodly company, sincerely interested in American music and composers, gathered and discussed future action. Margaret I. MacDonald is secretary.

Percy Rector Stephens presented Elsa Gray Steinert, soprano, in recital at his studios in New York recently. Miss Steinert was heard in numbers by Mozart, da Gagliano, Mazzaferatta, Marx, Leoncavallo, Ravel, Faure, Taylor, Bruneau, Delibes, Warren, Hadley, Shaw and Worth. She was accompanied by Horace Hunt.

Antonio Trotta, violinist, and pupil of Louis Cheslock at the Peabody Conservatory of Music in Baltimore, Md., was awarded a prize by the Students' Association for his composition, Le Calme Lac, scored for small orchestra.

Theodore Van Yorx announces that he will hold a summer class for vocal instruction, a comprehensive term of ten lessons covering the fundamentals of vocalization and speech. Voice trials, with subsequent estimate of the singer's vocal possibilities, are a feature of this very practical plan. Not so long ago Mr. Van Yorx sang in the big concerts and oratorio performances of the day, including solo work at St. George's Episcopal Church, Manhattan.



BILOTTI,

American pianist, who continues to add laurels to his already copious collection. He is engaged to play with the orchestra of the Conservatoire, with the Orchestre Symphonique under Monteux, and with the Lamoureux Orchestra in Paris before Christmas, and he will also give a recital in November. In addition to these Paris engagements, he is booked to play a concerto with the Amsterdam Orchestra under Mengelberg during the same season.

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ELISABETH RETHBERG

who has returned to America for Ravinia Park engagement. (Photo by Ursula Richter)

### Rethberg Returns for Opera

As announced briefly in last week's issue of the *MUSICAL COURIER*, Elisabeth Rethberg, of the Metropolitan Opera Company, returned to America, June 17, on the S.S. Olympic, from a recent series of triumphs in opera and concert in the cities of Dresden, Budapest and Paris. She departed immediately after arrival in New York for Chicago to open the Ravinia Opera Company season as Rautendelein in *The Sunken Bell* and to fulfill a ten weeks' engagement there.

The accompanying photograph shows

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Mme. Rethberg with the honor roll stating that the President of Saxony in the name of the Government makes her an Honorary Member of the Dresden Staats Oper in recognition of her valuable services to that opera company and to German Art in general. This honor is very rarely given, Mme. Rethberg being the youngest singer ever to have received it. The President and members of the Cabinet came to her performance of *Trovatore* where several speeches were made. This nomination created quite a sensation in Saxony.

Above is shown a Dresden China statue which was given to the diva by the management of the Staats Oper as a farewell present after her last performance in Lohengrin, also the laurel wreath with the ribbons and the colors of the city shown in the picture was a gift of the City of Dresden to Mme. Rethberg.

### New England Conservatory Summer Session

Teaching at the New England Conservatory of Music will be continuous, as heretofore, during the vacation months, the school being closed only on legal holidays.

The summer instruction in organ will be given for the first time at the Conservatory by Marshall Bidwell, '17, of the faculty of Coe College, Iowa, who has made a national reputation as teacher and performer and who will be welcomed at his Alma Mater by many friends. The other instructors, of the present Conservatory faculty, who up to June 10 had announced their purpose to teach one or more days a week at the Conservatory during July and August, are: piano—Julius Chaloff, Charles Dennee, Henry Goodrich, Margaret Mason, Mary L. Moore, Donald Smith, Frank Watson; voice—Stella Crane, Sullivan A. Sargent, Clarence B. Shirley, William L. Whitney; violin—John D. Murray, Raymond Orr, Carl Peirce, Roland Reasoner; cello—Virginia Stickney; trombone—Johannes Rochut; harp—Elwood Caughey; harmony—Arthur M. Curry, Margaret Mason; solfeggio—Clara L. Ellis, Alice M. Whitehouse; Italian—Anna M. Bottero; dramatic subjects—Clayton D. Gilbert.

### Martino-Rossi to Sing with Cincinnati Zoo Opera

Giuseppe Martino-Rossi, baritone, an artist of the National Music League, left June 15 for Cincinnati, Ohio, where he has an eight weeks' engagement with the Cincinnati Zoo Opera Company. This is Martino-Rossi's third consecutive season with the Cincinnati Opera.

The baritone will appear four times each in the roles of Amonasro in *Aida*, as Rigoletto, and as Gerard in *Andrea Chenier*, making twelve appearances in all. Martino-Rossi returned to New York recently from the Middle West, where he sang the roles of Tonio in *Pagliacci* and Amonasro in *Aida* with the Detroit Civic Opera Company.

### The Elmo Russ Presentation

Three Dreamers is broadcast over WRNY every Thursday evening at 11:30. Arrangements for next Thursday include a handful of poems not yet heard on the air, among them two by Elizabeth Henning—*Spring and Flowers*—and several poems by Jean Parsons and Gene Fellows. All three are proteges of Dorothy Blanchard, writer. The violinist will be Max Ginisin; the baritone, Eddie Ward; at the piano, Mr. Russ. Among other numbers on this program are the Lehar-Kreisler piece, *Frasquita*, and the Tango of Albeniz for the violin; Tosti's songs, *Segrete* and *Bacchini*; and, for piano lovers, a Chopin prelude and mazurka. The program's theme is, as usual, the fanciful Dreams.

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When the Stadium concerts open on July 7, the first composition to be played will be—most appropriately—the Prelude to Wagner's *Meistersinger*.

The sad end of Gianni Viafora, the caricaturist, was a grievous shock to his many friends. All of them admired his keen pencil and loved his geniality and gentleness. Viafora contributed pictorially to the *MUSICAL COURIER* for many years and his caricatures and cartoons were extremely popular with the readers of this paper. Deep sympathy is herewith extended to Mme. Viafora, the late artist's bereaved widow.

Ravinia Opera sounded its initial strains for 1930 last Saturday, with a performance of *The Sunken Bell*. The leading roles were sung by Elisabeth Rethberg and Giovanni Martinelli. A summer of operatic delight now beckons to the lucky musical citizens of Chicago and environs. Louis Eckstein remains the patron saint of Ravinia, with his assumption of all financial responsibility for the enterprise. Where is the Eckstein of New York?

An interesting announcement, if it has any foundation in fact, is that the Rockefeller Radio City is planning a post for Leopold Stokowski. It would be interesting to have Stokowski broadcasting an appropriately financed orchestra without the intervention of commercial interests; only, of course, it would be a terrible misfortune if Stokowski were thereby to be withdrawn from the public platform. There is still a vast difference between radio reproduction and actual attendance at a symphony concert.

That the Goldman Band is drawing record crowds will cause no surprise. This band has steadily increased in popular favor ever since its organization some years ago, and though the band itself may be no better than it was at the beginning, the public has gradually become educated to an appreciation of its artistic excellence. Mr. Goldman plays remarkably high class programs without omitting entirely music of the popular sort. Some of the most popular things on his programs and among his encores are his own marches. He is a gifted composer as well as conductor.

Cesare Sodero, nationally known director of the National Broadcasting Company, is to be congratulated upon the great success scored by his opera, *Russian Shadows*, at its first stage performance, which was given at La Fenice at Venice. The work had already been heard but not seen in America, having been broadcast under the direction of the com-

poser. Mr. Sodero was not present at the Venice premiere, being retained in America by his radio duties, but Paul Longone, the impresario, had to make a speech from the stage.

Under a very attractive picture of the new Mme. Gatti-Casazza (the former Rosina Galli) the Sun of June 18 has the caption, "Signor Giulio Gatti-Casazza." Is this just a plain typographical error or is it a humorous insinuation that the Metropolitan premiere danseuse is going to wear the proverbial pants?

Among the well known musical persons at the initial Toscanini concert in Paris a few weeks ago, were Pierre Monteux, Serge Rachmaninoff, Clarence Lucas, Ernst Ansermet, Arthur Judson, Hans Kindler, Dame Nellie Melba, Jose Iturbi, Alfred Cortot, Maurice Ravel, Gustav Charpentier, Alexandre Glazounoff, Alexander Tansman, Eva Gauthier, Vladimir Golschmann, Robert Lyon (of the Maison Pleyel) and Rhené Baton. It would be difficult for any conductor to achieve a greater tribute in the way of distinguished attendance.

Schumann-Heink's appearance at Roxy's and the celebration of her birthday recall a remark she made many years ago in one of her green room visitations. The great contralto has always been very generous in receiving her admirers in the green room after her recitals. Upon one occasion a gushing lady rushed up to her with an autograph album, and begged her a "make a verse." Schumann-Heink looked at her in astonishment, and said, in German: "Ja, Verse kann ich nicht machen, aber Knoedel!" (Making verses is not in my line, but I CAN make dumplings.)

What is this item in the New York Times of June 22: "Hallie Stiles of the Chicago Opera makes her first appearance in Paris at the Opéra Comique next September in Mignon"? Miss Stiles sang for quite a number of years at the Paris Opéra Comique, and the Times Sunday music page, usually reliable, ought to know that. However, June 22 seems to have been an off day, with that paper for it remarks also, in connection with the seven hundredth anniversary of the death of Walther von der Vogelweide, the great German medieval poet, especially of Tannhäuser fame, that he died in 1330."

The announcement that Erich Kleiber, since 1923 general musical director of the Berlin Staatsoper, has been selected to share the next Philharmonic-Symphony season with Arturo Toscanini is a piece of genuinely good news to musical New York. Kleiber is one of Europe's master conductors, and is sure to give his American audiences much to ponder and enthuse over during his six weeks' leadership of the Philharmonic. In addition to his eminent musical qualifications he is a man of great executive ability, which his unassuming and unaffected manner would hardly seem to indicate. His influence on New York's musical life and on the excellent orchestra over which he will preside can only be for the very best. A hearty welcome to American shores, Meister Kleiber!

## OPERA IN SAN FRANCISCO

The San Francisco Opera Association is one that apparently continues successfully. It has just issued its prospectus for the coming season, a prospectus upon the pages of which are to be found the portraits of many leaders in the world of opera, beginning with Jeritz and Gigli and ending with Thomas, Mario, Viviani, Clairbert and others. This is to be the eighth annual season of opera under the direction of Gaetano Merola, and will be given from September 11 to September 27 at the Civic Auditorium. One of the paragraphs in the prospectus is interesting reading: "Five new operas will be given. There will be an American premiere of an opera. A famous star will sing her most sensational role for the first time in this country. A beautiful young European singer, who promises to be the greatest coloratura since the days of Melba and Tetrazzini, will make her American debut. A former movie star will sing grand opera"—which sounds as mysterious as the plot of one of the detective stories so popular nowadays.

The new operas are Strauss' *Salome*, Puccini's *Girl of the Golden West*, A Naughty Boy's *Dream* in its American premiere, Mignon and Tannhäuser. The famous coloratura is Clare Clairbert, and the singing actress is Hope Hampton.

The entire repertoire of this two weeks' season includes fourteen operas, all to be given with leading opera stars.

## Rochester's Experiment

In the American Mercury, Daniel Gregory Mason discusses learnedly and with understanding what he calls The Rochester Experiment.

The Rochester Experiment is the term that Mr. Mason uses for the American composers' series of concerts which has been given at the Eastman School under the direction of Howard Hanson.

Mr. Mason wisely praises in the highest terms this effort to make known orchestra works by American composers, and everyone will fully agree with his estimate of the importance of the undertaking.

One must question, however, some of his conclusions. He says: "The stagnation of our contemporary American music which the Rochester experiment is seeking to break away from is the result of a sort of vicious circle, of which the two arcs are the sense of isolation and the lack of social milieu on the part of composers and the bored or actively cynical indifference of the public . . . The complaisance of the public is . . . more to blame than any individuals . . . The hallmarks of such a public are wearisomely familiar."

Mr. Mason goes on to point out how this public is more interested in personalities than in musical art, more interested in performers than creators, and finally concludes that when such a public considers composers at all it demands that they be composers of prestige—that is to say, foreign, or at least of foreign name. It acclaims an opera composer named Verdi, but would ignore one of equal talent called Joseph Green.

It is fair and reasonable to ask if these conclusions are founded on fact. Is it really true that the American public, even the complaisant public of our Metropolitan orchestra concerts, would refuse to accept works by an American composer if those works were evidence of genuine invention and creative inspiration?

It is difficult to believe that this is the case. Also, it seems a pity that so much consideration should be given to works in large form in the judgment of composers' ability. Composers with great creative genius, or even very marked talent, have almost invariably, if not invariably, created great music even in the smallest forms, and it has become evident to the public that these composers were gifted from the fact that they have been able to write acceptable music in these forms.

Now, the creation of piano pieces, songs, violin pieces and the like are within reach of every American composer without having any of the great mechanics of the orchestra or the opera house at command; and there is no reason why American composers who are greatly gifted should not show that they are possessed of such gifts by writing for their compatriots music in small forms of such outstanding and superior merit that they, as composers, would become nationally famous and recognized.

Is it not a fact that many of the composers who have given us large works have failed to prove their talent by the creation of small works? Is it not also a fact that many of the large works that have been given by American composers in symphony concerts or in opera houses have lacked evidence of any superior musical invention?

Whether Giuseppe Verdi has his Italian name, or is called Joseph Green, he wrote such immense quantities of melodies that are constantly heard in the form of excerpts that his talent is undoubted. Is it true that any living American composer gives conclusive evidence of an ability to write similarly?

These questions are pertinent. It is scarcely fair to blame the American public for not accepting music by American composers if the American composers do not make music which is genuinely worthwhile. It is not a matter of the technique of the orchestra or of the opera house, but a matter of writing music that will impress people as being beautiful, music of the sort that people want to hear over and over again, music of the sort that it will pay a publisher to issue in small orchestra form, so that hotel, radio, and other orchestras may have it at their command for constant use.



# Variations

By the Editor-in-Chief

This department will miss grievously the merry drawings of the late Gianni Viafora, whose three years of suffering from heart disease were ended last week by a self-inflicted bullet. His clever persiflaging, in caricature, of most of the prominent musical artists belonged to the best work of that kind. Viafora continued his humorous drawings in spite of the physical handicap that finally overcame him, and it was only recently that he succumbed to hopeless despondency, without however complaining to his friends, for whom he always had a smile and a characteristic quip. He was a highly gifted man, a true Bohemian, a lovable soul. He leaves a void that will be difficult to fill.

As the years go on, the toll grows tragically larger of good friends who vanish into the endless shadows.

Now Leo Feist has been called and his going is a poignant sorrow to those who knew him and were familiar with the great spirit that sustained him during the afflictions of his last few years of life.

Arthritis had gradually deprived him of the power of locomotion, of using his hands, and of sight. Laboring under such incredible handicaps he nevertheless preserved his clearness of mind, his interest in the direction of his business, and retained even his sharp sense of humor.

I visited him occasionally and marveled at his supreme courage and endurance, as he lay in an invalid's chair, and chatted, dictated, laughed, held conferences with his business associates, and had the newspapers read to him so that he could keep in touch with every issue of the day.

It was the remarkable exhibition of a remarkable man and an abiding example of fortitude and faith. No braver soul ever lived.

To Mrs. Feist, who nursed Leo with untiring devotion for more than a dozen years, and to his three fine sons, this department extends its most heartfelt condolences.

New York City, June 14, 1930

Dear Variations:

A recent visit to the Garrick Gaieties brought to me the solemn thought, what has become of those earnest purists of a decade or more ago who so seriously prophesied that jazz was on its last legs, played out, done for, completely passé, and soon to be relegated entirely to the scrap heap of musical monstrosities? If some of them will lend an ear one evening to the said Gaieties, the amazing discovery will be made that good jazz is still very much alive and kicking. To pick out the best musical number of the show, Willard Robison's "Lazy Levee Loungers," I should like to hold this up as an especially fine specimen of genuinely autochthonous American music. I cannot imagine any American with red blood in his veins who would fail to respond to such rhythmic exhilaration, or to the colorful and completely indigenous orchestration with which the piece has been dressed up. I do not know Mr. Robison, but here's more power to his jazz elbow!

Speaking of jazz orchestration, my memory harks back to the way that Harlem band in "Hot Chocolates" dished up "Ain't Misbehavin'" during the intermission. That was the most gorgeous bit of jazz scoring and of deliciously riotous improvisation by the members of the orchestra that I have ever listened to. And what joy and infectious enthusiasm there was in that performance! Real "Musizierfreude," without the need of any urging on from the professors.

That most of our serious musicians are so distrustful of such things is only another indication of the fact that, as a whole, we are still a nation of grown-up adolescents, afraid to trust its own judgments and to recognize and enjoy its own genuine manifestations. Imagine Brahms becoming snooty over the Strauss Waltzes, de Falla belittling Andalusian dance rhythms, or any right-minded Magyar musician turning up his nose at Hungarian gypsy orchestras!

Sincerely yours,

EDWIN HUGHES

Brother Hughes is to be commended for swinging a cudgel in defense of jazz, which has been badly overabused. A revue is the very place where jazz should be welcomed. If it has failed to take rank as an exalted form of musical art expression, at least it has lost none of its usefulness or attractiveness as a medium for the dance and tonal entertainment.

Even in the concert field one Rhapsody in Blue is worth a cycle of the woozy and witless stuff which Europe has been sending over in recent years for our symphonic programs.

Jazz has at any rate triumphed over the crass kind of modernistic music to which audiences in Europe and here no longer extend even the welcome of curiosity. Popular music has been bettered through the influence of jazz. That in itself is a worth while achievement.

Charles L. Wagner, the musical impresario, has been offered the management of George Andre &

Co., "Sensational Adagio Foursome in 'Tropical Nightmares.'" Mr. Wagner asks: "Is this the result of my MUSICAL COURIER notoriety? If so, something must be done; so please take drastic measures." The plea arrives too late; there is probably worse to come for Mr. Wagner.

Two ignoble experiments, prohibition and modernistic music, seem to have gone kerflop, as the language twisters say.

Last week Variations promised some further words about the late Theodore Leschetizky who was born one hundred years ago. He died at Dresden, in 1915, after the war had driven him away from his beloved Vienna.

Leschetizky, perhaps the most gifted and effective piano pedagogue the world has ever known, belonged to the school of benevolent despots among music teachers. He terrified as well as taught. His authority was absolute. He never cramped individuality in his pupils but he made it develop upon solid basic foundations. Liszt, as a pedagogue, used to criticize the finished product of his pupils; Leschetizky showed students how to acquire that finish. His suggestions were always pithy and practical. He had subjected all elements of piano playing to analysis and reduced them to formulae. He left nothing to chance; he had remedies for everything; no problem found Leschetizky without a solution.

Many tales exist of his throwing the music at pupils, or even throwing them out of his class. He had a violent temper but it was aroused only when he encountered ignorance or obstinacy. Sham or mediocrity flourished not one moment in his presence. He penetrated instantaneously to the very core of a pupil's degree of talent. He was a superman of piano pedagogy.

His best biography is in the roster of his celebrated pupils—Paderewski, Gabrilowitsch, Schnabel, Hambourg, Bloomfield-Zeisler, Goodson, Leginska, Szalit, Essipoff, Edwin Hughes, Florence Trumbull; the list could be continued into dozens of names. Every variety of style and individuality came from the Leschetizky classes.

No more appropriate recollections appeal to this pen than the interview with Leschetizky which I obtained from him when I was a young music student in Berlin. The article was published in the MUSICAL COURIER of October 29, 1901. It was called The Grand Old Man of the Piano, and with a few excisions, here it is:

I wonder whether you would like to hear something about the Grand Old Man of the Piano, Theodore Leschetizky? I won't give you a chance to say no.

A few days ago the G. O. M. came here from Vienna. I resolved to get from him the true story of the Ischl tragedy. A bold undertaking, and remembering various stories of the G. O. M.'s irascibility, before I set out for the Central Hotel I provided myself with a pair of brass knuckles and a youth's size sand-bag.

I found Leschetizky wrapped in an old brown dressing gown, his feet in slippers, cigar in mouth, sitting before his writing table, copying a manuscript. At his elbow reposed a tray of breakfast dishes. Near him stood a grand piano. On the rack was Paderewski's Manru, orchestral score, and Rosenthal's Papillons.

Pictures of Leschetizky are scarce, and I am a poor hand at describing faces. Imagine one made up of distinguishing features from the masks of Johannes Brahms, Henrik Ibsen, and Arthur Schopenhauer. My first impression was beard, white, bushy, and aggressive. Beard on cheeks, chin, lips, eyebrows, head. Leschetizky has a trick of raising for an instant every few minutes the two beards that serve him as eyebrows. Then one's impression changes to eyes. And what eyes they are. Small, keen, piercing, of amazing freshness and fire for a man of seventy-one years. Brown, or blue, or gray? I don't know. His glances are like flashes of lightning. They glow for an instant, and then down come those concealing bunches of beard.

"From the MUSICAL COURIER, eh?" he asked, in German. "I like that paper more than it likes me."

Not a very auspicious beginning, I thought. Aloud I said: "I came to find out, Meister, whether—"

"Not a word of it true," interrupted Leschetizky vehemently. "I have already instructed my lawyers

to proceed against the papers that printed those libels."

"Would you mind telling me the true state of affairs?"

"Certainly. This young Frenchman, this pupil of mine, Ghastron Lherie, had been recommended by Saint-Saëns. I soon noticed that Lherie was eccentric. He was by no means my favorite pupil. I don't like young men who wear tremendous hats that cover their eyes, flowing scarfs like bibs and hair like the foliage of a tree. Those are not the things that stamp one a great pianist. Lherie was never happier than when attracting attention. Everyone stopped on the streets to stare after him. He was not popular with his fellow students. I have one pupil, Winnie Pyle, from Texas, who is probably the most beautiful American girl I have ever seen—and I have seen many beautiful American girls. Lherie fell in love with Miss Pyle. He told her so, but she would have none of him. Everybody spoke of Lherie's infatuation and his queer behavior. He went about mumbling and threatening that he would shoot himself. Finally summer came, and my wife and I went to Ischl. Miss Pyle spent her vacation in Halstatt, an hour or so from where we were. Some weeks ago Lherie visited us. He spoke of going to Halstatt and proposing once more to Miss Pyle. Against my advice he went. Witnesses of the meeting between the young persons say that Miss Pyle was very decisive in her final refusal of Lherie. The same day I received a telegram from the girl saying, 'Lherie just left for Ischl. Threatens to shoot himself. Watch him.' I sent my wife and her sister to the hotel where Lherie had his room. They were to bring him back for dinner. Nearing the hotel they suddenly saw Lherie standing in the doorway. As they approached, he turned and ran upstairs. A minute later a shot was heard, and the poor boy was found dead in his room, with a bullet through his heart. That is all."

"How do you account for the garbled version of the affair that reached the Berlin papers?"

"An enemy is responsible for that, a woman, a pianist, who lives in Berlin. I know her. Only women are capable of such despicable meanness."

Glad to change the subject I drifted into other questions.

"Who is the most talented pupil you ever had?" Of course, I expected him to say Paderewski.

"I have had many very talented pupils. Some are better known, some less known," Leschetizky evaded diplomatically. Up came the eyebrows and he flashed a smile at me.

"Was Paderewski a great pianist when he came to you?"

"Decidedly not, as he himself will admit. His touch was hard, his technic lacking in every essential. But he was a worker. He was as willing as a child. I put him at Czerny, and kept him at Czerny for six months."

"Did you foresee his great success?"

"One can be sure of nothing, but I remember a conversation I had with Professor Epstein one night at a concert of the Tonkuenstler Verein in Vienna. 'He'll never be much,' said Epstein after Paderewski had played that evening. 'Wait,' I answered; 'give him time to get out into the world.' I based my prediction on a knowledge of his ambition, his inherent talent, and primarily on a knowledge of his character. He knows how to handle people. He is a wonderful judge of human nature. The greatest diplomat among the pianists, not even excepting Franz Liszt. And before all things, a man of noble character. A prince in his friendship."

"Of course you knew Liszt?"

"Intimately. I knew him as a comparatively young man."

"Then you remember his early struggles, his battles—"

"Liszt never battled, and he never struggled; he conquered. I recall his concert in Vienna after his first great Parisian successes. He was to play the piano part in Hummel's Septet. The hall was crowded. On the estrade sat Vienna's highest aristocracy. The six players were assembled on the platform. The seventh, Liszt, was missing. After five minutes he came in, strolled over to the estrade, and conversed nonchalantly with several princes and princesses of the royal house. The audience was agast. The six musicians were horrified. After ten minutes Liszt remembered that he had to play. He walked slowly to the piano, sat down, and surveyed his audience. Then he looked at the piano. On the rack stood the music. Closing the book he threw it under the piano. 'What,' cried the audience, 'he would play without notes? Impossible! What impudence!' Then Liszt removed the rack and threw that under the piano. Finally the performance began. And such was Liszt's power over his audience that before twenty measures had been played the

house was in a turmoil of excitement, and at the close of the piece it rose at Liszt and cheered him to the echo. That was the first time an artist had played from memory at a Vienna concert."

"I believe you are an old friend of Joachim, too, are you not? He is the dean of music here, you know."

"Yes, so I gather. But I am opposed to cliques and parties in music. They narrow and hamper art. Joachim and I have had many quarrels. We are opposite poles in music. I try to foster individuality; he tries to kill it. I hear that Rosenthal quarreled with him at a music festival recently about the proper tempi of the Schumann concerto. Forty years ago I quarreled with him in London about the tempi of the Schumann quintet. That is one of his pet hobbies. But he is so small in other respects, too. I remember a benefit given in London years ago for the dying violinist Ernst, one of the greatest artists of his time. Wieniawski and Joachim were asked to perform. 'What will you play?' asked Wieniawski. 'Ernst's Elegy,' replied Joachim; 'and you?' 'Ernst's Othello Fantasia,' answered Wieniawski. Joachim objected, and contended that the piece was not worthy of Wieniawski. 'What would you advise?' finally asked the latter. 'Play Ernst's Erlking transcription for violin alone,' was Joachim's friendly suggestion. The piece is one of the most difficult and ungrateful in the whole range of violin literature. The joke of the matter turned out to be, however, that Wieniawski learned the transcription in a week, and with it made the success of the concert."

"Joachim and you are the same age, are you not?"

"No, he is older, but he is very sensitive on the subject. In Dresden we met at the Opera. I was walking up the stairs. 'How do you manage to climb so briskly at your age?' asked Joachim. 'How did you manage at my age?' I retorted. There were a number of artists about, and they all enjoyed the joke."

"Did you know Brahms?"

"I used to call him Hans."

"And Rubinstein?"

"We were like brothers. Brahms and Rubinstein hated each other, and each other's compositions. I remember meeting Brahms in Hamburg just after Rubinstein died. Christus, Rubinstein's oratorio, was being performed. I was in raptures about the music. Brahms growled his dissent. 'Look here, Hans,' I shouted, 'I'm no Brahmsite, and I'm no Wagnerite. But I'll tell you one thing: I can put my finger on this place in your music and say it sounds like Wagner; on that place and say it sounds like Beethoven; on a third and say it sounds like Schumann, but I'll be damned if I can put my finger on any place in your music, or in anyone's else for that matter, and say it sounds like Rubinstein.'"

Leschetizky roared with laughter at the remembrance. I did not ask what Brahms had said to him.

"How many pupils have you, Meister?"

"About ninety, and they are all waiting for me to return to Vienna. I won't hurry though. I need the rest—and so do they."

"Do people pester you much with requests to play for you?"

"Indeed they do, but I have acquired a wonderful technic in disposing of them. Once I was badly caught. A girl came to play for me. I had to listen. She was bad. 'My dear child,' I said, 'the piano is a difficult instrument. Let me try your voice.' She sang a few tones, and I advised her to study singing. 'You see,' I argued, 'singing is easy because you always have but the single tone. On the piano there are the bass, and the harmonies, and the double notes.' Quite content the girl left. Two years later a young woman forced her way into my house and insisted on singing for me. 'But I know nothing of the voice,' I protested. Without the loss of a moment she began to sing. She was bad. When she had finished I said: 'You see, singing is difficult. Absolute purity of tone is required. Now, why don't you study piano? That's easy. Each note is labeled, C, D, E, etc.' 'But you told me to study singing,' she said, tearfully. Merciful heavens, it was my pianist of two years before! Tableau!"

"Will you tell me, Meister, exactly of what the celebrated Leschetizky method consists?"

Leschetizky tiptoed to the door, peered through the keyhole, and turned the bolt and the key. Then he fastened the windows, poked an umbrella up the chimney flue and pulled down the blinds. He beckoned me to the piano.

"My boy," he said, "I'll tell you. The Leschetizky method—"

Wouldn't you like to know? It would be a cheap way of acquiring knowledge, to buy this copy of the MUSICAL COURIER for 15 cents. I intend to give lessons hereafter in the Leschetizky method for \$10 per minute. And I heard the Grand Old Man

of the Piano play for over two hours. Fifteen dollars per minute will buy a lesson from me, with a full description thrown in of the impressions I received from Leschetizky's playing. The classes are now forming. There are an unlimited number of vacancies.

## Tuning in With Europe

In Five Languages

The Philharmonic-Symphony's European tour is at an end. The orchestra's triumphal progress through France, Italy, Austria, Hungary, Czechoslovakia, Germany and Belgium reached its climax with four great sold-out concerts in London on four successive days. Two were in the Albert Hall, holding about ten thousand, two in the Queen's Hall, with less populace but better acoustics. That the audiences went wild goes without saying; critics have doffed their various headgears in five languages.

The Best Thing on Wheels

Toscanini was the star, of course; but Toscanini, except for England, was the known quantity. Comments on the orchestra itself are therefore even more interesting. And the most interesting comment is that of the critics in Germany, where orchestral playing has the longest tradition and has reached the greatest perfection in Europe. "It would be unjust," says the critic of the Berlin Zeitung am Mittag, "not to admit that the impression made by Toscanini is equalled by that made by his musicians. All the legends that one hears about American orchestras, confirmed by the phonograph records, are surpassed. It is almost painful to state: neither in the tone of the strings, nor in the ensemble can the best European orchestras be compared with the New York Philharmonic."

Americans All

The tour was more than an artistic success, of course; it was a significant gesture of international good-will. In the roster of the Philharmonic are to be found Italian, German, Russian, English, French, Czech, Hungarian, Spanish, Dutch, Flemish, Scandinavian and Jewish names. Twenty years ago this would have been impossible. Before the war Dr. Muck proposed to Col. Higginson a European tour of the Boston Symphony, but that much-lamented Maecenas turned it down because he thought Europe would laugh at an "American" orchestra made up of Europeans.

Visiting the Old Country

The Philharmonic men are not Europeans; they are as American as any average cross-section of any suburban population in America. Yet when the orchestra sailed for home, seventy-five out of the hundred and fifteen stayed behind to visit their ancestral haunts in all parts of Europe. If the Philharmonic tour shows anything, it shows that in music Europe and America belong together. Or, to put it differently, America is destined to express synthetically what all of Europe has been trying to express.

Apropos of the Digest Poll

Another lesson learned from the Philharmonic tour is a confirmation of what we already know; that prohibition doesn't make people "dry." Going eastward the orchestra is reported to have drunk up the liquid stores of the ship in three days. Halfway through

the tour—in the land of plenty—the desire for any strong refreshment had died away. . . .

Nix on Giovanezza

Toscanini remained true to his artistic mission all the way; political demonstrations were cleverly avoided. The Fascist hymn was not played by the orchestra; when it had to be played in Turin (in the presence of the Crown Prince) it was played by an Italian band.

No Wreaths, by Request

Toscanini's aversion to wreaths was also respected, so far as his own person was concerned. "Wreaths," he is reported to have said, "are for prima donnas and dead people; I am neither."

Bayreuth on the Air

Speaking of Toscanini, the Bayreuth Festival of 1930 is sold out. No tickets for any of the twenty-one performances—two Ring cycles, five Parsifals, five Tannhäusers and three Tristans—are to be had. And for the first time in the history of Bayreuth some of the performances are to be broadcast; so that a great part—if not all—of Europe can listen in. If Richard Wagner could have foreseen that he would—well, what wouldn't he have done? C. S.

## BARRERE'S INTERESTING EXPERIMENT

Georges Barrere writes that he is not completely rusticated, or that he would at least try to remove the "rust" from "rusticating" by playing a program of some of his best loved music. This best loved music includes works by several American and French composers, and Mr. Barrere says that there is no patriotic excuse for the playing of it, as it is neither the Fourth nor the Fourteenth of July. The reason for it is nothing but conviction. The program, which was played by Inez Carroll, pianist, and Georges Barrere, flutist, at one of the Maverick Sunday concerts at the Maverick, Woodstock, New York, on June 15, included works by Parker Bailey, Wallingford Riegger, Charles T. Griffes, Georges Enesco, Andre Wormser, Charles M. Widor and Gabriel Fauré.

In this same letter to the MUSICAL COURIER editor Mr. Barrere says, "Truly, some other players, even better than I am, should take up the idea of finding some American music to put on their programs, not because we are in America and that we have to be polite, but because AMERICAN MUSIC IS GOOD ENOUGH to be put near any other. A little discrimination will also help. In any country in the world there are at least two kinds of music, the good and the other. Kindly ask those who will join me (?) in my chauvinistic campaign always to select the former when it is about America as they always try to do when it is their country of birth."

It is interesting to know that Barrere plays American music not because he is in America and wishes to be polite, but because of his conviction that American music is good enough to be put near any other.

## INITIATIVE

Too many musicians of talent lack initiative and wait for things to happen which they could bring about through their own efforts. They should not expect friends to do for them what they can do for themselves. There is too much tacit begging, too much open passing around of the hat, in the musical profession.



TOSCANINI'S RETURN

This is cartoonist Alemán's dream of a dinner to be given to Toscanini next winter in New York by some of the grateful guarantors of the Philharmonic Orchestra.



# THIS, THAT, AND THE OTHER THING

## ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

### Original Compositions Wanted

New York, N. Y.

Editor, Musical Courier:

The members of the Dance Repertory Theater, which inaugurated its first season last January at the Maxine Elliott Theater, are interested in original compositions for solo and group dancing. The initial season attracted such widespread attention and interesting criticism that the members of this group are eagerly looking forward to their second season. The founders and members of the Dance Repertory Theater are Martha Graham, Tamiris, Doris Humphrey and Charles Weidman.

Composers are invited to send their manuscripts to Olga Fry, 153 East 24th Street, New York, N. Y.

(Signed) OLGA FRY.

### More on "Breath Support"

New York, N. Y., June 23, 1930

Editor, the Musical Courier:

Your kind invitation to "come again" contained in the foot-note to my article on breath support printed in the issue of June 21, on page six is gladly accepted.

In the first place, the analogies of steam and water pressure have no relationship to the production of the voice.

In the second place, water in an open vessel placed upon a fire will generate a temperature of 212 degrees Fahrenheit and no more. It is only when the vessel is closed that the temperature, and consequently the pressure rises. This was demonstrated by James Watt many years ago but is just as valid today. No engineer would open a valve and then try to generate steam pressure, though if the opening were small and the fire sufficiently large he would succeed in getting a certain amount of pressure in the boiler. But it would be an absurd waste of energy.

Now as regards water pressure. This is maintained in order to force water to a greater height than its normal level. This is accomplished sometimes by pumping water into a tank which is placed higher than the surrounding buildings, or again by pumps which operate more or less directly. However, in this latter case, since water cannot be compressed, if all the faucets were closed

and no over-flow valve existed, the pressure would rise so rapidly that the water mains would burst. Perhaps this will illustrate more thoroughly the principle that a pipe must be closed in order to generate pressure. However, I wish again to emphasize that this has nothing to do with the production of the voice. A flow of breath is required in order to produce the necessary vibration of the vocal cords, but if the cords are pressed together so as to close the glottis, the pressure in the chest rises. This, as I

remarked in my article is an indication of incorrect production.

In conclusion I may add that the action of the vocal organ is far too complicated to be understood except by a careful study of the organ itself. In no other field does reasoning from analogies appear to be so dangerous.

Yours truly,  
WILLIAM A. C. ZERFFI

### The "Bariton Martin"

New York, N. Y.

Editor, the Musical Courier:

May I help the "entire staff" of the MUSICAL COURIER by telling you the translation for "Bariton Martin." In France, and only in France, I believe, it is meant for a high baritone singing in operetta; and sometimes it is called "Bariton Verdi."

Respectfully yours,  
(Signed) E. GRIMARD.

## WHAT DO YOU WISH TO KNOW?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

### SEND MUSIC TO PUBLISHERS

"You would be doing me a great favor if you would send me the addresses of some firms which criticize, purchase or publish compositions by contemporary composers." D. J., Penfield, N. Y.

Firms which pretend to criticize, purchase and publish compositions are generally well to fight shy of. You had better have your music criticized by a reputable teacher of composition and then send it to any one of the well known and long established music publishing houses which publish on a royalty basis.

### THE ONLY OFFICIAL COLLEGE SONG BOOK

"I understand there is an 'official' collection of college songs published in book form. Can you tell me the name of it and where it can be obtained?" E. F., Pasadena, Cal.

There is only one official collection of college songs and this is called the "Inter-collegiate Song Book." This volume contains the official football and alma mater songs of over one hundred of the principal colleges and universities and was compiled with their assistance. It has been endorsed by the Intercollegiate Musical Council, sponsor of the Intercollegiate Glee Club contests, and the principal college authorities of the country. This is the book used by the colleges themselves, the broadcasting companies, leading or-

chestras, etc. There may be some other collection of songs, but this book is known everywhere as the "official" college song book. It can be obtained at any first class book or music store.

### REGARDING THE MAKHONINE VIOLIN

"I notice that Cecilia Hansen, the great violin virtuosa, is using a violin known as Makhonine. Where can I obtain particulars about it?" S. J. D., Baltimore, Md.

Since the appearance of an article about the Makhonine violin in the May 10 issue of the MUSICAL COURIER many inquiries have been received similar to the above. Full information regarding this instrument can be secured from Clarence Lucas (12 rue des Rossignols, Sevres, France), who is in touch with the inventor.

### SACRED DUETS FOR BARITONE AND CONTRALTO

"I am having difficulty finding sacred duets for baritone and contralto. I would appreciate it very much if you would send me a list of where I can buy same." H. N. M., New Brunswick, N. J.

Duets such as you mention can be bought at any of the leading New York music publishers such as G. Schirmer, 3 East 43rd Street; Oliver Ditson Company, 8 East 34th Street, and M. Witmark & Sons, 1659 Broadway.

## I See That

Toscanini and the Philharmonic-Symphony proved the piece de resistance at Berlin's festival weeks.

Kathryn Meisle has been engaged to repeat her performance in Verdi's Requiem at the Stadium prior to her departure for European operatic appearances.

The Ravinia season opened auspiciously last Saturday with a gorgeous performance of La Campana Sommersa.

Alfredo Casella is the musical lion of the hour in Buenos Aires.

Gigli has added Zurich to his list of triumphal concert appearances.

A daughter has been born to Mr. and Mrs. Jean Teslof (Grace Divine).

A memorial performance celebrating the 100th anniversary of the birth of Leschetizky was given on June 22 in the Russian Cathedral in Paris.

The marriage of Louise Soelberg and Richard Elmirst has been announced.

Commencement exercises held the musical stage in Chicago last week.

Alberto Jonas gives a highly colorful account of his summer vacation trips in this issue.

The Mozart Festival at Basle set a high standard of artistic production.

Frank La Forge believes that sound pictures will make America speech and music conscious.

Elisabeth Rethberg had a final stupendous success in Paris prior to her return to this country for the Ravinia season.

The new Bechstein-Moor double keyboard piano will be introduced to the American concert stage next season by Winifred Christie, Scotch pianist.

Peter B. Sparks, organist, died in Brooklyn at the age of eighty.

The degree of Mus. Doc. has been bestowed upon Lynnwood Farnam by the Cincinnati College of Music.

Almost 1500 Music Week prizes were given out on June 19 at Carnegie Hall.

Kurt Helmut Dieterle, son of a Lutheran minister, is concert master of the Paul Whiteman orchestra.

Leo Feist died at his home in Mount Vernon, N. Y., on June 21.

F. C. Coppicus was severely injured in a taxicab accident in Berlin.

The Atlantic City opera season at the Steel Pier opened with Martha, directed by Solon Alberti.

Sodero's opera, Ombre Russe, was a sensational success at its premiere in Venice.

The Goldman Band concerts are in full swing and apparently as popular as ever.

Three thousand singers took part in the historic Talbott Music Festival in Ithaca.

THE oldest member of the MUSICAL COURIER staff, in point both of actual service and of age, is Mrs. Anna T. King, who joined the paper in 1882, opened the Boston office in 1890, was London representative from 1905 to 1914, and today, in her eighty-sixth year, is still an active contributor to its columns. These reminiscences, which will appear from time to time, as long as they are forthcoming from the author, are for the most part personal experiences of Mrs. King, who in the course of her activities and travels on behalf of the MUSICAL COURIER, has met a great number of prominent artists of the past and present. The venerable journalist was born in Fairhaven, Mass., in 1842 and at the age of nine was taken by her parents to Honolulu. The trip was made via Cape Horn in a sailing vessel, and required 120 days. The return voyage, two years later, was made in 94 days, over the same route. The clipper in which the trip was made was so big that there was only one tug in New York harbor which could tow her to the dock. At the age of 23 Mrs. King returned to Honolulu, where she spent the next eight years. During her connection with this paper she has been active in London, Paris, Brussels, Leipsic, Copenhagen, Stockholm, Leningrad (then St. Petersburg), and Abo, Finland, in addition to most of the more important cities of the United States, from coast to coast.—THE EDITOR.]

### Court Balls in Honolulu

In early days at Honolulu, there were balls given at the Palace, to which, even as far back as the time of Kamehameha III, the colony of foreigners were invited. To these balls the missionaries did not object and there were always a goodly number of them present. The music for dancing was provided by a small band collected for the event. One evening I was seated near the band and noticed that one of the cornet players looked very solemn and sat rather quietly with his cheeks largely distended, but not a sound came out of the instrument he held in his mouth. Inquiry disclosed the fact that this man was a sailor, a petty officer who had paid a certain amount for the privilege of being in the band so that he could truthfully say he had attended a ball at the Palace.

It was at this ball that the wife of a missionary appeared in a rather peculiar looking dress. Of course none of the ladies of the mission would wear a real evening dress with a low neck but this special costume looked even more peculiar than usual. Someone spoke to the lady with the dress and she said in reply: "You know this dress was made to

## Musical Reminiscences of Over Half a Century

By A. T. King

Member of the staff of the MUSICAL COURIER since 1882.

fasten at the back, but I had no one to do it up for me, so I put it on back to the front and did it up myself."

### Monkey Swimming

It is difficult for a foreigner to follow the language when spoken rapidly, or sung; the words seem to him to run together. Therefore, when a young foreigner became a choir boy at one of the well known New York churches, he often misunderstood the words that were being sung, and of course he had not yet got to reading English. So he followed the other boys as well as he could. The words "Blessed art thou amongst women" sounded to him like "Blessed art thou a monkey swimming," and thus he sang them. After a little while he thought that sentence was not reverent enough for the church, so he changed it to "Monk a-swimming." However he soon conquered the language, as he did many other things, for the choir boy's name was Augustus St. Gaudens.

### A Pioneer Taxi

It was in the early days of what are now called taxis—the very early days—for it was when the offices of the MUSICAL COURIER were still on Union Square, that one of the staff of the paper had to go up-town, possibly not much above Fifty-seventh street, a long distance from Union Square in those days. He engaged a taxi. They started up Fifth Avenue, but had gone only a short distance, when the floor dropped out of the taxi and left the passenger running along on the ground. The chauffeur did not discover the accident immediately, and as his passenger was short and fat and had very short legs, it was quite a serious matter for him to keep up the pace. However no serious harm was done to the passenger.

### Pronunciation

Fifty-one years ago, that is in 1877, Offenbach's operas flourished in New York, although it is said the tour of the

company was not altogether a success. Coming down town in a Broadway car one morning, as the car passed the Bijou Theater where the French operas were being sung, a man remarked to his companion: "That's the By-jew The-a-ter. I went there last night and heard Gee-rof-fell Gee-ra-fell. I tell you them French op-rys is great."

When Gottschalk was touring this country he was staying at a prominent hotel in a large western city. One morning as he came into the dining room for breakfast, one waiter was overheard saying to another: "That's the celebrated Mr. Gotts-chalk." "What's he done?" inquired the second waiter. "Blest if I know," was the response.

### At a Charity Concert

It was a recital at Steinway Hall in London for some small charity, with a miscellaneous program and a very miscellaneous lot of players, singers and others. Things dragged along until there was a song for a soprano. Somehow the song did not seem to get on very well—a queer sort of squabble between singer and accompanist, who did not appear to hitch together at all; but at last the noise ended. It was afterwards disclosed that the singer sang in 4-4 time, while the accompaniment was played in 3-4 time.

It was also at this concert that a man sang who was a very plain person to begin with, and made the most hideous faces all the time he was singing. It was painful to look at him, and he did not sing well either. During a pianissimo passage someone in the audience was heard to remark: "That man ought to sing in a mask."

### Hub Colleagues

About thirty-five years ago one of the members of the MUSICAL COURIER staff was sent to Boston to report musical events, but principally to chronicle the doings and affairs of the piano trade, then a large factor in the musical world. Of course one of the first things that impressed this representative in this center of culture was, that the musical life of Boston was also of great importance. The first thing to do was to make the acquaintance of musicians and music teachers. At that time Boston seemed to be divided into "sets," or circles. These sets were entirely distinct from each other, only touching on the edges. The universal remark made to the new comer was to ask if the acquaintance of so and so had been made. And in each and every case followed the remark: "He (or she) has ruined more voices than any other living teacher." When the visitor had gone the complete rounds he found that there was not a teacher, man or woman, who had not offended in that respect.

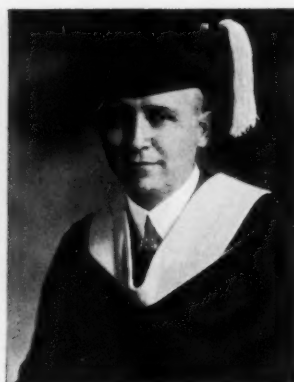
## GRANTED DEGREES BY THE CHICAGO MUSICAL COLLEGE



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Doctor of Music.



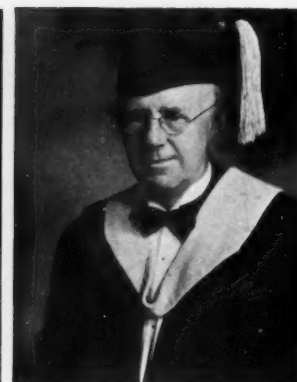
JULIA MARIE REBEIL,  
Master of Music.



LEO C. MILLER,  
Master of Music.



MABELLE GLENN,  
Doctor of Music.



TRACY Y. CANNON,  
Master of Music.

Honorary Degrees were awarded to these musicians by the Chicago Musical College at the Commencement Concert and Exercises at the Civic Opera House in Chicago on June 18.

## Chicago

(Continued from page 5)

the American Conservatory faculty from 1921 to 1930, with the degree of Doctor of Music. The Degree of Master of Music was conferred upon Clarence Loomis, an honor graduate of the American Conservatory and a prominent member of its faculty for a number of years, who has achieved a national reputation as the composer of the opera, Yolanda of Cypress and of orchestral compositions. Elaine De Sellen, an alumna of the conservatory and a prominent member of its voice faculty, was likewise honored.

## BIG GRADUATION CLASS

The graduation class of the American Conservatory this year is one of the largest to have come to our notice and the big enrollment at the school indicates that the standard of the American Conservatory is recognized the world over and that students from all parts of the country have enrolled under the banner of a school that boasts a faculty second to none and a body of students that adds luster to the school, which was founded by John J. Hattstaedt forty-four years ago and which has steadily forged to the front rank among the important schools of music of this country.

## BUSH CONSERVATORY

The various schools of Chicago annually bring out some novelties at their commencement exercises. The Bush Conservatory, which is so well managed by Edgar A. Nelson as president, chose to have its commencement concert given by several of its leading teachers, presenting the students during the week in various programs at the school. The novelty met with the approval of the public, since when we reached Murphy Memorial Auditorium on June 17 we found it crowded to capacity and we had to hear part of the program from the balcony.

The festivities were opened by Erma Rounds, who played Noble's Solemn Prelude on the organ. Then came five distinguished instrumentalists—Richard Czerwony, Lorentz Hansen, Robert Quick, Phillip Abbas and Ellen Munson—who played Czerwony's Quintette in C minor for two violins, viola, cello and piano. They were succeeded on the platform by Theodore Harrison, baritone, who has just been engaged to teach exclusively at the Bush Conservatory. He sang numbers by Brahms, Wolf and Strauss. The

address was then delivered by Elias Day, head of the dramatic department. The program was closed by a group of solos by Jan Chiapusso, well known pianist, and the awarding of certificates, diplomas and degrees was made by President Edgar Nelson, who once again stressed the fact that the school does not strive so much for quantity as for quality among its students.

President Nelson has done a great deal for Bush Conservatory, as under his diligent supervision the school has done big things in a modest but most effective manner. An all around musician, Edgar Nelson noted ability—men and women capable of imparting their own knowledge to their students as demonstrated at the various concerts of the school. The standard of the 1930 class compares favorably with that of any other institution and this means a great deal, as in the last few years the music schools of Chicago have all boasted talent of unusual merit.

## CHICAGO COLLEGE OF MUSIC

On the same evening, June 17, the Chicago College of Music, of which Esther Harris is president, held its thirty-fifth annual commencement and concert at Orchestra Hall.

The principal schools of Chicago are indeed doing a great deal for their students and due to this fact many out of town pupils come to Chicago for study. The Chicago College of Music is among those schools which spend money lavishly but wisely for the benefit of their students. Securing Orchestra Hall and engaging members of the Chicago Symphony Orchestra to play the accompaniments for its students is but one of the many advantages given music students by the leading music schools of Chicago, in which category is included the Chicago College of Music.

The program was a very lengthy one, opening with the Meyerbeer Coronation March, played by Glee Maack on the organ. Then came a group of young men and women who compose the Chicago College of Music Chorus, directed by its founder, Baroness von Turk-Rohn. They sang with marked ability and beauty of tone numbers by Beethoven, Saint-Saens and Strauss. Jerome K. Siegan played the first movement of the Beethoven piano concerto in C major. Sadelle Abt, dramatic soprano, sang the aria O Don Fatale by Verdi. Bertha Kolovsky played the first movement of the Godard piano concerto in A minor. Marion O'Con-

nor sang the aria Pace, Pace mio Dio from Verdi's La Forza del Destino. Frieda Ackerman, pianist, played the Weber-Liszt Polonaise. Laurie White, coloratura soprano, sang the aria, Ah, Je veux vivre from Gounod's Romeo and Juliet. Florence D. Rosenthal offered the first movement of the Schwarwenka Concerto in B flat minor. Edward Graening, violinist, was heard in the second and third movements of Bruch's Concerto in G minor. Morris Wolfe was heard in the Liszt Hungarian Fantasie. Zita Newell, soprano, sang the Ritorna Vincitor aria from Aida. Frieda Brim presented Chaminade's Concertstuck and Sophie Glick concluded the program with the first movement of Rubinstein's D minor piano concerto.

It would be most pleasurable to review separately the work of each student, one or two in particular deserving at least more than a passing word, but this cannot be done on such occasions as a commencement concert. It is permissible, however, to congratulate collectively all the participants, the faculty of the school, its president, Esther Harris; its vice-presidents, Karl Reckzeh and Baroness von Turk-Rohn, and its dean, Isadore L. Buchhalter.

The address was made by Isadore L. Buchhalter, M.A., B.Mu. Mr. Buchhalter is as fine an orator as he is a pianist and pedagogue.

The Chicago College of Music gave the honorary degree of Doctor of Music to Maurice Goldblatt, well known violinist, conductor and composer, and the Bachelor of Music degree to Maurice Conklin, one of the distinguished members of the Chicago College of Music faculty and chairman of its board of directors.

## CHICAGO MUSICAL COLLEGE COMMENCEMENT

The sixty-fourth annual commencement concert and exercises of the Chicago Musical College took place at the Civic Opera House, on June 18. Carl D. Kinsey, the astute manager, knows better than any one the big following of his school and though advised not to take a theater of the huge dimension of the new opera house, his judgement was correct, as not only was the house completely packed, but hundreds were turned away, unable to get tickets.

The Chicago Musical College annually brings some novelty at its commencement concert and exercises. As the curtain was raised on the festivities the audience gasped to see on the stage eighteen grand pianos on graduated platforms, fifteen of which were

used in the rendition of Three Danish Folk-music Settings of Percy Grainger, who conducted his work, which had on this occasion its first performance in Chicago. Then high up on raised platforms were the graduates of the year, and the sight of those boys and girls, with the Chicago Musical College Symphony Orchestra in the foreground and Leon Sametini at the conductor's desk was a sight to behold. The audience responded with thunderous applause.

The program began with the orchestra's playing of the prelude to Die Meistersinger. Then came Alexander Pevsner, winner of the valuable old violin prize, who played the Romance and Finale of Wieniawski's D minor concerto. Sam Raphling, a pianist and composer, student of the school, followed with his own Theme and Variations for piano and orchestra. William Pfeiffer, winner of the Lyon & Healy grand piano prize for vocal students, was heard in the prologue from Pagliacci. Ralph Richards, winner of the Lyon & Healy grand piano prize for piano students in the freshman and sophomore classes, rendered the Liszt Hungarian Fantasie. After this number the concert was interrupted while the Rev. Gardner A. MacWhorter read the prayer after which came the conferring of honorary degrees and awarding of prizes by Director Rudolph Ganz, a gifted orator, whose address was enthusiastically received.

As announced in last week's issue of the MUSICAL COURIER, the honorary degree of Doctor of Music was conferred upon Mabelle Glenn and William Braid White; the honorary degree of Master of Music upon Julia Marie Rebeil Tracy Y. Cannon and Leo C. Miller.

The second part of the program included, besides the Grainger number, already referred to (which will be the subject of a special article), a suite, From the Park, by another student of the school, Lawrence Beste, who conducted his own work. Wanda Paul, winner of the Steinway grand piano for piano students in the junior, senior and post-graduate classes, rendered the Franck Symphonic Variations for piano and orchestra.

The Chicago Musical College has reason to be proud of its faculty, its students and its officers of administration. They all contributed not only to the success of the night, but what is more to the point, to the high standing of the school in the field of music. It is due solely to lack of space that a more comprehensive review must be omitted. Facts speak louder than any superlatives that might be addressed to the student body, the members of the faculty, and the officers, to say nothing of the soloists heard on this occasion. The name of the Chicago Musical College is known the world over as an institution of high attainment and the commencement concert of this year adds to its renown.

## GUNN SCHOOL COMMENCEMENT

The Gunn School of Music is not one of the oldest in Chicago, but it has taken its place among the leading institutions of the city. Many of its graduates occupy positions as instructors throughout the country and other former pupils are now appearing in opera, concert and recital.

The commencement concerts took place on two successive nights at Curtis Hall, June 19 and 20. Each night the hall was crowded and the students had the able assistance of an orchestra made up of members of the Chicago Symphony Orchestra, directed by Glenn Dillard Gunn, head of the school, and Frank Waller, Amy Neill and Arthur Grandquist, members of the faculty. On Thursday night those who appeared on the program were Fanny Goldberg (Bach D minor concerto for piano and strings), Sylvia Amsterdam (the first movement of the Beethoven C minor concerto), Jane LaBoda (the recitative and Jewel Song from Gounod's Faust), Bessie Singer (An-

(Continued on page 28)

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## Frank La Forge Believes Sound Pictures Will Make America Speech and Music Conscious

That sound pictures will not only help to improve the speech of the American people, but make them more musical, is the opinion of Frank La Forge, composer, accompanist and authority on voice production. Mr. La Forge has taught many singers of the Metropolitan Opera Company, and has been prominent in the musical world for twenty years. He was accompanist and assisting artist to Marcella Sembrich for ten years, and was also associated for a considerable time with such artists as Mmes. Alda, Schumann-Heink and Matzenauer.

Lawrence Tibbett, whose recent success in *The Rogue Song* was another great triumph added to his already long list, has studied voice with Mr. La Forge since October, 1922. Other well-known singers who have studied with Mr. La Forge for some time, to name but a few, are: Mmes. Alda, Matzenauer and Otero, and Mr. van Hoesen.

In speaking of the film and its influence on the people, Mr. La Forge declared that American movie fans absorb, unconsciously, much that they see on the screen. "They will likewise absorb correct speech from the 'talkie,'" he said. "This medium is even better than the radio, since the speaker is visible, but both are bound to bring about a much needed unification of speech. In the forming of speech habits, the average person is largely at the mercy of his early environment. He learns the language, well or badly, as it is spoken by parents and associates. Early habits are hard to break and when every community is given the opportunity to hear English correctly spoken, there is bound to be a general improvement."

Mr. La Forge points out that telephone companies have found that the worst habit of people is speaking indistinctly and slurring over consonants as though talking with a bit in their mouths. It is absolutely necessary that film artists take double pre-

caution in this respect so that their words can be clearly understood. Under such conditions, Mr. La Forge believes that it seems reasonable to assume that America will soon be talking as does its favorite movie star.

able. Since all kinds of music could be had so easily by turning a crank or knob, why bother about learning to play the piano or to sing? "But the film will set forth the desirability of musical accomplishment," added Mr. La Forge. "In opera and concert the art of Lawrence Tibbett, John McCormack and others is available, at best, to a limited number. But on the film they may be heard and seen by almost everyone and in the future it seems certain that our film idols will be made up very largely of singing actors and actresses. In fact, our former idols of the screen are finding musical accomplishment to be highly desirable, almost necessary, even now. So naturally when young boys and girls hear their favorite



**LAWRENCE TIBBETT**, popular opera, concert and movie baritone, who has studied voice with Frank La Forge for many years

artist sing a song beautifully, they are going to experience a strong desire to emulate the example. As a nation we like sports because we indulge in them in our youth. We will also become a great musical country by learning to make music."

### Bartlett-Robertson Brilliantly Received in Paris

Ethel Bartlett and Rae Robertson were brilliantly received at their debut in Paris last month. Cortot, who had heard them in London a few months ago, was so impressed with their playing that he engaged them for one of his Association Amicale concerts at the Ecole Normale. He personally introduced the two pianists to the audience in a most charming speech, and the extraordinary response accorded them after their playing more than justified Mr. Cortot's own enthusiasm.

Miss Bartlett and Mr. Robertson also gave a recital in Paris under the auspices of the Revue Musicale with splendid success. Germaine Tailleferre, well known French composer, was present on this occasion to hear the two pianists play her composition, *Jeux de Plein Air*, and was thoroughly delighted with their interpretation.

Cortot has engaged these artists for another concert next winter and they also have been engaged by the Entre Soi Chamber Music Society, one of the most important in Paris. In fact, next season is being rapidly booked for Miss Bartlett and Mr. Robertson on both sides of the Atlantic.

### Robert Steel Winning Success in Europe

Robert Steel, young American baritone, who appeared here with the Chicago Opera and also in recital throughout the country, went to Europe two years ago. His vocal gifts and musicianship attracted immediate attention and he was engaged by the Heidelberg Opera Company for the season 1928-29, appearing in the standard German and Italian repertory. His success there led to an engagement with the Wiesbaden Opera Company for the season 1929-30, and he is still appearing there in leading roles.

Early in May he appeared in concert in Berlin which marked his debut as a recitalist, and, according to the following cable received by Concert Management Daniel Mayer, he is well on the road to European success: "Steel's concert extraordinary success. Packed house gave him ovation. Will make great European career."



Photo by Apeda  
**FRANK LA FORGE**, composer, accompanist, and vocal pedagogue.

caution in this respect so that their words can be clearly understood. Under such conditions, Mr. La Forge believes that it seems reasonable to assume that America will soon be talking as does its favorite movie star.

"Furthermore, I believe the talkie will help to establish English as a world language," continued Mr. La Forge. "With the silent drama, America had the foreign market very effectually cornered. Why not again with the talkie in English? Europeans learn languages with less effort than we do, and as they prefer the lavishness and manner of American film presentation, it would not be difficult for them to pick up English in order to enjoy American films. Phonetic spelling would help tremendously in making English a habit. The average Italian or German cannot understand why c-o-u-n-g-h spells kof; t-o-u-g-h, tuf; t-h-o-u-g-h, tho, and the like. Nor can any other rational person. When we spell English as pronounced, there is no reason why the film should not help make it the universal language."

In the same way, Mr. La Forge is of the opinion that the film will start America singing. During the last several decades the phonograph and radio have brought music into almost every home in the land, but these devices have left the people with little incentive toward making their own music, possibly because of the performers being invis-

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(Continued from page 26)

dante Spianato and Polonaise of Chopin), Helen Byrne (O Don Fatale aria from Don Carlos), Yale Topper (Liszt Hungarian Fantasia), Marie Bronarzyk (Shadow Song from Dinorah) and Gladys Lindquist (first movement of the Tchaikowsky B flat minor concerto).

Those taking part in the Friday night program were: Agnes Sosnovik (first movement of the Mozart B flat Concerto), Leah Heide- man (aria, My Heart Is Weary, from Thomas' Nadeschda), Diana Montedoro (Chaminade's Concert-piece for piano and orchestra), Raymond F. DaBoll (aria, If With All Your Hearts, from Mendelssohn's Elijah), Therese Bocek (first movement of Borowski's D minor concerto for piano and orchestra), Oscar Chausow (third movement of the Bruch G minor violin concerto), Dorothy Ford (third movement of the Chopin F minor concerto), Lolita Bertling (Elsa's Dream, from Lohengrin) and Helen Ritsch (Rubinstein's D minor concerto).

The awarding of certificates and diplomas in the academic grades took place on Thursday evening and in the collegiate grades on Friday evening.

Glenn Dillard Gunn, president of the school, is a prominent figure in the life of this country. Critic on the Chicago Herald Examiner, pianist, conductor, lecturer and pedagogue, he has brought to the fore pianists of high attainment. As an executive of one of Chicago's principal schools, he has shown his acumen by surrounding himself with a corps of instructors of the first order, and that the standard of the school is of the highest was demonstrated by the many students heard at the commencement concerts. Every department was well represented and the enthusiasm of the public well deserved.

#### BLOCK SCHOOL OF MUSIC

The Block School of Music is another institution that, though young in years, has through its teachers and students demonstrated its worth and the results obtained promise much for the future of the school. Zeisler Hall was not large enough to accommodate the many followers of the Block School who came en masse to hear some of its most advanced students at the commencement concert, on June 19.

Theodore Lownik played two piano groups, including numbers by Chopin, Schumann, Mendelssohn, Schubert, Schwarenska, Chaminade and Mokrejs. Lillian Korecky was heard in Bach's Bourree in D minor, two Chopin etudes, the same composer's waltz in G flat major, and Tchaikowsky's Flower Waltz. Pauline Baker Hughes, violinist, played the Bruch concerto in G minor, and Homer W. Coddington sang That Is Why (Kramer) and Myself When Young (from In a Persian Garden).

The address was made by Dr. Felix Lownik, and the presentation of degrees, certificates and diplomas was made by Harold B. Maryott, dean of the school. The Bachelor of Music degree was conferred upon Charlotte Redding Jeffries, Pauline Baker Hughes and Lillian Korecky.

The Block School, so well managed by its director and president, Samuel Block, has already a nation-wide reputation and following. Its faculty is very strong and boasts of such teachers as Cecile de Horvath, well known pianist, who is also honorary presi-



JACQUES GORDON

heading the list of those awarded degrees by the American Conservatory of Music, Chicago, at the close of the year, the honorary degree of Doctor of Music, was conferred on Jacques Gordon, the distinguished violinist.

dent; Arthur Van Eweyk, a distinguished singer and teacher; Maestro Guglielmo Somma, conductor, coach and accompanist; Raymond Koch, Selma Gogg Hummel, Josephine Lydston Seyl, all well known singers; Amelia Birnbaum, violinist, and many others who are successful on the public platform as well as in the studio.

#### COLUMBIA SCHOOL OF MUSIC

The Columbia School of Music presented its twenty-ninth annual concert and commencement at Orchestra Hall, on June 20. The soloists were assisted by the Columbia School Symphony Orchestra, under the direction of Ludwig Becker, and among the features of the concert was the singing of a group of songs by the Columbia School Chorus, under the direction of its distinguished leader and founder, Louise St. John Westervelt. The program was opened with the Overture Leonora No. 3 by Beethoven, played by the school orchestra. Flora McGlasson sang the Il est doux, il est bon aria from Massenet's Herodiade; Dorothy Tattman played Bruch's concerto for violin in G minor; Hazel Milne contributed to the evening's enjoyment by her playing of the allegro movement from the Grieg concerto in A minor; Arnold Hyldahl, tenor, rendered the Una Furtiva Lagrima aria from Donizetti's L'Elisir d'Amor; Lois Daignemond played the andante and adagio from Vieuxtemps violin concerto in D minor; Marion O'Connor, soprano, sang the Adieu, forets, from Jeanne d'Arc by Tchaikowsky, and Elwood Kraft rendered two movements of the Arensky Piano concerto No. 2.

The conferring of degrees and diplomas was made by Clare Osborne Reed, director and founder of the school. Grace Madeline Good received the Master of Music degree; Lavillian Paxton Jones, Harriet Northrop and Elizabeth Taylor that of Bachelor of Music, and Alice Gard and John Hodge re-

(Continued on page 29)

## Obituary

#### LEO FEIST

Leo Feist, popular music publishing magnate, died at his home, Corcoran Home, Mount Vernon, N. Y. on June 21. Mr. Feist was sixty years of age and had been an invalid for a number of years. The immediate cause of his death was arthritis.

Starting his business career as a corset salesman Mr. Feist dedicated his evenings to the writing of popular songs. When he had accumulated about \$200 by this means he gave up the corset business and established a song publishing house, which eventually became the largest in the world.

Well known successes that he brought out were: Smokey Mokes, Bunch of Blackberries, Peg O' My Heart, Mandalay, He Laid Away a Suit of Gray and I Didn't Raise My Boy to Be a Soldier. He paid George M. Cohan \$25,000 for Over There and made a fortune with the song. Another success, Rose of No Man's Land, had a sale of 3,000,000 copies, and the record sale of all the Feist publications was achieved by Star of the East, of which 9,000,000 copies were sold.

The publisher is survived by his widow, Bessie Meyer Feist and three sons, Mason, Milton and Leonard.

#### PETER B. SPARKS

Peter B. Sparks, organist, pianist and composer, died recently at the age of seventy-nine at his home in Flatbush, Brooklyn, N.

Y. He traced his ancestry to the original Dutch settlers and was, in fact, a direct male descendant of Sarah Rapelje, the first Dutch child born on Manhattan Island. He is survived by his wife, Sara Ashton Sparks, and three children, Clarence A. Sparks, Estelle Sparks Bray, and Peter B. Sparks, Jr. Mr. Sparks spent his life in a secluded musical atmosphere. As a youth he studied piano composition with Otto Singer and organ with Samuel P. Warren. At the age of seventeen he was appointed organist and choirmaster at Central Baptist Church on West 42nd Street, New York, where he officiated for seventeen years. He was also organist and choirmaster at Holy Trinity Church, New York, Central Presbyterian Church, for thirteen years, the Baptist Tabernacle, and other New York churches.

Peter B. Sparks, organist for 17 years of the old Central Baptist Church, West 42d Street, Manhattan, was followed in 1907 by F. W. Riesberg of the MUSICAL COURIER. Failing health, including deafness, compelled him to limit his playing to Masonic Lodges, which he subsequently relinquished, his death coming June 22, in Brooklyn. Had he lived until August he would have celebrated his fifty-seventh wedding anniversary.

His musical education was profound. He taught piano, singing and composition. Many distinguished musicians of today were his pupils. His works included well known and widely used carols, hymns and anthems, also piano and organ pieces. In his later years he was handicapped by a growing deafness. At the time of his death, however, he was still active in his profession and was organist for nine Masonic lodges and chapters. Had he survived until August he would have celebrated his fifty-seventh wedding anniversary.



## Chicago

(Continued from page 28)

ceived the degree of Bachelor of School Music.

The Columbia School of Music has an army of partisans and Orchestra Hall reverberated under their frantic plaudits at the conclusion of each number. The soloists were uniformly talented and it was delightful to hear anew the Columbia School Chorus and Orchestra. They are big features of the school and are heard publicly often throughout the season, always giving entire satisfaction.

On its faculty the Columbia School boasts several men and women who are internationally known, many having established a big national following and all of the others stand high locally. From a rather modest beginning, the Columbia School has reached the front rank among musical institutions. The standard of this school has always been very high, and if the pupils heard at the

commencement concert be taken as a criterion, the achievement of the 1930 collegiate year may well be written in golden letters in the history of the school.

## TOO MANY SCHOOLS

Chicago boasts many other schools besides those above mentioned and several of them held their commencement concerts also during the past week. It does not seem at all out of our province to state what we have often said privately that this city harbors too many schools of secondary importance. Those schools, nevertheless, have on their

faculties many men and women of high attainment, but they do not find in several of those schools the opportunities that they deserve. They are not sufficiently advertised to gain national recognition and we have often thought that it would be well for many of the music schools of Chicago to combine with others. Today is the era of merger in finance as well as in business. Big banks absorb other banks for the good of the customers and we really believe that if some of the schools merged it would be for the good of their students as well as their teachers.

RENE DEVRIES

## Talbott Music Festival

(Continued from page 5)

three choral bodies which have become a vital element in the life of the churches. Upon the first of September last these choirs did not exist, and in many places there was skepticism that they could be brought into being, as the general feeling was, "We have no singers in our church." But last week's festival proved beyond the shadow of a doubt that great masses of people who had stopped making music for themselves, content with the mechanizations in that field only needed to be discovered to be appreciated and are now enabled to have the joy of creating beauty for themselves in the inspiring practice of choral singing.

At first it was planned to hold this festival at Taughannock Falls, State Park, but the excessive rains made it impossible to arrange parking service for the multitude of cars necessary for transporting such huge crowds, and so it was moved to the Stadium at Cornell.

Considered solely as a spectacle, the festival was magnificent. High above the waters of the lake, with bright sunshine breaking through dark storm clouds on the first day, and having no conflict with any clouds on the second day, with the blue of the hills in the distance as a background, the pageantry of the processions stirred every person in the stands. Exactly at five o'clock on Friday evening, headed by a brilliant band in scarlet and gold uniform, the procession started. First in line and bearing a large cross and the national emblem marched four six-foot members of Westminster Choir in their dark maroon velvet vestments, followed by Dr. John Finley Williamson and Katherine H. Talbott, whom Dr. and Mrs. Williamson honored by giving her name to this annual festival as a tribute to her generous bounty in support of the Westminster Choir and its ideals. Then came the individual vested choirs in alphabetical order, each preceded by a brilliant banner of designation and headed by its director, minister, and music committee. The crowd maintained a continuous applause during the twenty minutes in which this processional was passing, while the choirs marched steadily onward to the hymn, The Church's One Foundation.

The thousand singers came easily and quickly into their stands, Dr. Williamson stepped upon his high, white-robed dais, the great choir broke into song, and the audience was moved to rapt attention. The first day's program was sung entirely without accompaniment, and began with four anthems selected from the finest works of the old church school,—Palestrina, Arcadelt, Lotti and Bach, and continued down from the 16th century to the present time, concluding with two Negro spirituals and the hymn, Beautiful Saviour. The assemblage then joined with the choir in All Hail the Power of Jesus' Name, and the choir dismissed the audience with the Lutkin Benediction. Each number was given with understanding and sincerity of utterance, from the intense earnestness of Hear My Prayer, O God, by Arcadelt, and the peace of the Slumber Song, by Gevaert, to the radiant, surging joy of the Alleluia, by Kopolyoff.

It would be difficult to over-estimate the achievement of Dr. Williamson and the students in his choir school who assisted him in training the chorus. The diction was especially clear; the phrases were carefully considered, rose and fell, and melted into one another. There was a surge of vitality in their rhythm and the pitches were notably sustained. It was a heavier program than many smaller a cappella choirs attempt, and was a great tribute to the strength of the individual conductors, as well as to the singers and to Dr. Williamson. The solo parts were sung by the Westminster Choir, giving the impression of four glorified solo voices, and the entire two-day program was sung without notes by the students in Westminster Choir School.

The first day's program was sung by only the Adult Choirs of the Westminster family of choirs, but the second day 1,500 additional singers of the High School and Junior Choirs joined the throng, and added immeasurably to the beauty of the singing with their clear, sweet voices and irresistible sincerity. The pageantry element was stressed the second day also by the addition of two more bands and the harp ensemble. This ensemble of twelve harps was organized and trained by Maud Morgan and was one of the most beautiful and striking elements of the festival.

The second day's program was dedicated to the glorification of the old hymns of the church, which had been re-arranged and orchestrated by David Hugh Jones, head of the organ and composition departments in Westminster Choir School, and composer of a number on the program, Create in Me a Clean Heart, O God, written for the High School Choirs. The program opened with Day is Dying in the West, Chautau-



DR. JOHN FINLEY WILLIAMSON  
conductor of the Westminster Choir.

qua, accompanied by the harps. The first stanza was sung by the children, second stanza by all of the choirs in harmony, third stanza by the children and sopranos accompanied by the men's voices in harmony, and the last stanza by all of the choirs, harps, and entire assemblage. It was superb.

There were many outstanding numbers. Each anthem-like hymn with its final stanza shared by the entire assemblage was indescribable in its power; the purity and sweetness of My Heart Ever Faithful, by Bach, sung by the junior choirs accompanied by the strings, will never be forgotten; List the Cherubic Hosts, from Gaul's Holy City, with harp accompaniment, and solo parts by the basses and sopranos of Westminster Choir was seraphic in effect; while all led through The Heavens Are Telling, Beethoven, to the climax of the Hallelujah Chorus from Handel's Messiah.

The Doxology with all instruments and voices of the entire assemblage in unison brought to a close this expression from those whose time is dedicated to the uplift of music in the churches of all denominations under the leadership of one whose musical perceptions are as keen as are his intellectual convictions on the subject of the role music has to play in worship.

Great credit is due the organization and zeal of the young student directors who were

able to bring together so many separate units to render such programs with only one general rehearsal for each, and to the great body of singers as individuals who kept not only their own interest and attendance at one hundred per cent, but, according to the report of many pastors, helped to sustain the same for the entire congregations. Such a festival speaks well for the future of this great country.

R.

## Anna Case to Sing at Benefit

Real human interest is attached to the fact that Anna Case, soprano, is giving her services for a benefit concert and a celebration on July 3, to help raise money for the Reformed Church in Neshanic, N. J. (near Sommerville and South Branch).

Twenty-one years ago Miss Case was singing at the little church, then receiving the munificent sum of twelve dollars a month as remuneration. The singing and the twelve dollars gave her the inspiration to study and make more money, and she began at once to take lessons. This little church now needs money and Miss Case is the first to help.

Only three miles from Neshanic stands the farmhouse which Miss Case has bought and remodeled and has made into a home for her mother who now lives there.

## Soelberg-Elmhirst Wedding

Louise Soelberg, daughter of Mr. and Mrs. A. E. Soelberg, a native of Seattle, and Richard Elmhirst, son of William Elmhirst of Barnsley, Yorkshire, England, were married on June 14 at the home of Mr. and Mrs. Leonard Elmhirst, brother and sister-in-law of the groom, at Dartington Hall, Devonshire, England.

Miss Soelberg attended St. Nicholas School, graduated from the Cornish School and the Dalcroze Institute of Eurythmics in Geneva, Switzerland. She has been the head of the Dancing Department at the Cornish School for the past two years and is one of the outstanding of the young American dancers in the Modern School.

Richard Elmhirst received his education at Rugby, Cambridge and Cornell. They will make their home in England.

## Music Prizes Awarded

On June 19, at Carnegie Hall, prizes were awarded to nearly 1,500 young men and women who recently participated in the New York Music Week contest. Gold medals were awarded to forty-four winners, groups of several classes received silver cups and certificates, and contestants of high rank received merit cards. A musical program was given by the winners of gold medals and silver cups, including the Madison Septet, the Boys' Glee Club of James Munroe High School, and the Byzantine Choir of the Greek Orthodox Church. Soloists included Ruth Schaub and Calman Bloch, pianists, and Billy Masello of the elementary piano class. Rose Tentoni, dramatic soprano, sang several selections accompanied by her teacher, Enrico Rosati, and Bernard Kundel gave violin numbers.

## Charles L. Wagner in West

Charles L. Wagner is on a trip in the West which includes Texas, Colorado, Utah and California.

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be submitted for publication to Dean Brown at Dewitt Park, Ithaca, N. Y.

## DECENTRALIZING OUR MUSIC

By John Erskine.

(Synopsis of Speech Delivered at the Music Supervisors National Conference)

No group of music teachers such as this needs to be told how promising is the talent now developing in our land. Nor do I need to remind you that the more middle-aged portion of America as well as the children and young people are showing a remarkable desire to hear good music and to produce it. Few things are more extraordinary in our national education than the development of school orchestras and bands, and the enormous improvement in school and college glee clubs. Here and there, often in remote places, groups of men and women are gathering to sing together, to take part in chamber music, even to form small orchestras, the quality of whose work, however amateurish, is not contemptible. From all sections of the country, apparently without respect to the general musical equip-

ment of the community, come young people with such natural gifts as warrant their following the artists' career. Without over-optimism we may say that the stage is set for a remarkable revival and development of music provided that adverse conditions do not cramp or stifle all this talent, and cheat the national temperament of the culture which is its proper destiny.

Some of the conditions for the development of this opportunity are altogether favorable. Most important is the progress that music teaching has made in our public school system—a progress sufficiently illustrated by the presence in this gathering of teachers from every state. We have also among our fellow citizens increasing numbers of great musicians from all lands who now teach the most promising of our young people and prepare them, as well as any teaching can prepare, for the musical profession. We have also a distinguished group of conservatories, some of them already enjoying a long and honorable history, others more recently endowed by princely benefactions. So great is the emphasis now laid on the importance of the arts in human life that beyond much question we shall soon see music installed in all branches of our educational system, on an equality with the other humanities, and we may reasonably expect more and more benefactions in aid of the teaching and the practice of this art.

But one condition is extremely hostile to the development of music among us. We are a very large country; the love of music is distributed over all of it; the need of music is as great in one section as in another; no city or state is the exclusive producer of talent. But unfortunately the active musical life of the country is congested in a very few large cities, chiefly in the east. There the students in this art go for their advanced education, and there they stay, or try to. There the orchestral players and the other professionals carry on a tragic competition for a career, or even for employment. There the hope of a completely musical America is at present strangling itself.

This condition is too well known to demand any great illustration. I have the opportunity to watch it as it affects the Juilliard School of Music, and I have not a doubt that the facts I there observe can be paralleled in the other conservatories. Our fellowships are competitive, and are won by students from every state in the union. When the best talent has been selected by the most sincere efforts of the faculty we discover that the service we are to render will be in no sense local. So far, the facts are most encouraging. But we soon discover also that very few of these students have the slightest intention of returning to the community which produced them. They hope for a career in New York, in Chicago, in Philadelphia, Boston, or some other eastern city. The best efforts to educate the country musically, so far as the conservatories are concerned, result therefore in a perpetual skimming of the cream, in robbing most of the land of those very people who ought to be pushing on the musical development of the place in which they grew up.

There would be no great improvement in this condition if a school such as ours were established elsewhere than in the east. The students upon graduation would still go east to increase the congestion there. Having been trained in an art which needs an immediate audience, they would go where the audiences are already organized, and would compete for a chance to be heard.

This condition affects the teaching of music in the schools; indeed I believe it sets a limit to what the school system can at present hope to accomplish. When the children leave our high schools, they must to a large extent surrender the musical privileges you provide for them. They will hear less music outside the high school than they heard inside it. They will have few or no opportunities to continue their singing in choral groups or their playing in orchestras. If some of them develop marked talent, they will go east to study. If they come back to you, it will probably be as teachers to develop more orchestras and glee clubs, which will in turn disband upon graduation, or to encourage unusual talent, which will in turn go east. Unless you can decentralize American music, stop the congestion in the big cities, and keep the talent in the

states which have produced it, you and all of us are engaged in a treadmill performance, a vicious circle which is not the progress it seems.

(Continued in next week's issue)

### School Music

A great symphony orchestra was to give a children's concert. The program, which included works of Rimsky-Korsakoff, Haydn, Handel, MacDowell, Pierre and Elgar, was published in advance. One mother, thinking to make the program more appealing to her daughter, bought records of the various numbers to play on the family phonograph. But the child informed her mother that she knew those pieces already. They were frequently played at school as part of the music study work.

This is only one of many examples of the improvement in some branches taught in the public schools in recent years. A music supervisor tells an interested friend that grade and high school pupils these days have a chance at real music. Radio and phonograph are used to bring the fine composers to the school room. In their choral work music a real worth is sung.

"What's the use of teaching such music to all children when most of them can't carry a tune and will never become musicians?" some one may ask. And the answer should be, "Is that so?" The skeptic would be surprised at the fine quality of work done by the youngsters, at their excellent school orchestras, their beautiful chorus work. Even the children who never do creative musical work are richer in culture for their knowledge and appreciation of music.

## News From the Field

### CALIFORNIA

**San Bernardino.**—H. A. Ide, head of the music department of the senior high school, in a letter addressed to the board called attention to the decline in interest in music in the school and asked for assistance in increasing interest.

He asks an assistant to extend the field of action, that his budget be trebled, that suitable quarters be provided at the high school and that one per cent be taken from the annual supply budget to provide the necessary funds.

### CONNECTICUT

**Ansonia.**—Thomas E. Wrigley, supervisor of music in the public schools, has submitted his annual report to Superintendent of Schools Frank M. Buckley, showing the growth and interest manifested by the pupils of the grade and high schools in music.

Since Mr. Wrigley has assumed charge of the music course he has promoted many activities in the grade schools as well as in the high school and has established a band fund with which he expects to furnish the high school with such an organization within a year.

### DELAWARE

**Federalsburg.**—Prefacing her lecture recital before the Woman's Club with the plea for the modern school of music, Mrs. Paul Cribbet of Baltimore, State Federation chairman of Fine Arts, told her audience not to condemn the modern just because it is different, reminding them that Wagner himself whose compositions form some of our greatest and noblest music, led the way from the old conventional type to the new.

This talk was followed by an interpretation of Wagner's sacred festival drama, Parsifal, Mrs. Cribbet being assisted in her lecture recital by Mrs. Edythe Gorsuch Onion, of the Maryland School for the Blind, at Overlea, who sang numbers and motifs from this with Mrs. Cribbet at the piano.

Present also were Mrs. John Alcock, of Baltimore, president of the State Federation; Mrs. Alphonso BoLey, of St. Michaels, president of the Eastern Shore district Federation, and Mrs. Cleveland Smith, of Easton, state chairman of community singing of the Federation, each of whom spoke briefly during the afternoon.

A demonstration of the teaching of vocal music, held in the local elementary school, was attended by thirteen elementary teachers from Dorchester County, accompanied by Mrs. William McClelland, music supervisor of that county.

Observation was made of the vocal work done in the first, third and fourth grades, whose teachers are respectively, Katherine Noble, Mrs. Alice Bailey and Ruth Vicker. Dorchester County, about to introduce vo-

cal music in the curriculum of its elementary schools, plans to adopt the same system which Caroline County has used for the past seven years under the supervision of Mrs. J. Kemp Stevens, who also was present.

### KANSAS

**Wichita.**—The annual Arkansas Valley music contest between the seven high schools in the conference was won by Winfield with a total score of 39 points. Wichita high schools ranked fourth and fifth respectively.

In winning the meet Winfield was awarded the huge sweepstakes trophy, a silver loving cup. In the opinion of committee sponsors the meet was unusually successful since more than 800 competitors from the various schools participated in the contests at Wichita high school East and Roosevelt during the all-day session.

Many music supervisors and parents from the seven high schools attended the meet. Schools were ranked in the following order: Winfield, 39 points; Newton, 33 5/6 points; El Dorado, 23 3/4 points; Wichita high school North, 14 points; Wichita high school East, 15 points; Wellington, 9 points; and Arkansas City, 8 1/2 points. The annual meet was sponsored by C. R. Edwards, chairman, principal at El Dorado; Frank Lindley, principal at Newton, and Grace Wilson, Wichita supervisor of music.

Judges of the contest were Albert Schmutz, piano and violin, Emporia State Teachers' College; Frank Beach, quartets, Emporia State Teachers; Mr. Uhe, glee clubs, mixed chorus orchestra, Lindsborg; Mrs. Frances Smith Catron, Ponca City, vocal solos and orchestra; Mrs. K. Strouse, chorus and glee clubs, Emporia Teachers' College; and Mrs. Mott, chorus, glee clubs and orchestra, Lindsborg.

In the orchestra contest, Wichita High School North tied for first place with Winfield and Arkansas City. Wichita High School East was the fourth ranking school. Duff Middleton, conductor of the American Legion band, is director of the North High Orchestra.

### MASSACHUSETTS

**Marlboro.**—The Drum Corps here is making great headway in adding to their equipment. Ten new drums have been purchased. The money for the purchase of the drums was realized from the staging of the operetta, The Merry Company, which was enacted recently by the pupils of the school.

There are now forty boys in the corps and thirty are fully equipped. Principal John S. Kane is in charge of the corps and he hopes to have fifty members on the corps roster before the termination of the school year. Fifes may soon be added to the equipment. Drills and practice are now underway.

**Waltham.**—Supervisor of Music Raymond A. Crawford, whom the School Committee suspended for a ten days' period because of alleged insubordination, asked the committee for a hearing on the matter. The request was made orally by Mr. Crawford during an interview with the Mayor in the latter's office at City Hall and was followed by a formal application in writing.

On receiving the request Mayor Duane immediately called a special meeting of the School Committee. Mr. Crawford expressed a wish to have the hearing in executive session but must await the pleasure of the Committee as an executive session can be had only at the request of not less than four members.

Mr. Crawford's suspension was ordered by

## Noted Educators

PAUL H. TAMMI,

director of music at Mount Clemens (Mich.) High School, a position which he has occupied for four years with considerable success. The High School Orchestra under Mr. Tammi's able direction has won one national and two state championships, and also won first place in the Michigan State Meet in 1929.

Mr. Tammi is a graduate of the State Normal College at Ypsilanti, Mich.







ANACONDA, MONT., HIGH SCHOOL BAND, CHARLES R. CUTTS, DIRECTOR.

This band was the winner for the second time in succession of the Montana Class A Band Contest recently held at the Interscholastic Meet in Great Falls.

the Committee because of public and published statements which he had made relative to the failure of the School Committee to provide an appropriation sufficient to carry out plans which had been made for the Music Festival in this city next May. At least, Mr. Crawford was charged with stating to the press that lack of funds would necessitate a curtailment of the program and the disbandment of some of the public school musical organizations, although at the special session of the School Committee members announced that the matter had never previously been brought to their attention.

#### MICHIGAN

**Mt. Clemens.**—During the forty weeks' term between September and June, a total of \$3,633.60 was spent in this city by ninety-nine students taking private music lessons, according to Paul Tammi, school music director. The estimate only takes into account the fees paid by students of well known teachers, who hold regular classes. If it were possible to obtain figures on less prominent teachers, who take a few students, and individual tutors, the season's total might be nearly doubled.

The above figures include no record of students taking piano lessons, still the most popular instrument. Total fees for these students in the forty weeks' term might average around \$1,500.

The total fees for string instruments for the above term are estimated by Mr. Tammi at \$2,070. Fifty-eight students are included. Fees for wood-wind instruments amount to \$1,390 for the season and are paid by twenty-one students. Brass instruments come next in order with \$892 paid by twenty-one students during the September-June period. Only seven pupils are known to be taking drum lessons in the city and these pay \$190 for the term. An average of \$90.84 is paid every week by ninety-nine students known to be taking music lessons.

Paul Tammi, band director in the Mt. Clemens schools, resigned to accept similar work in the Battle Creek schools. While in Mt. Clemens he built the band from nineteen to seventy pieces in four years' time.

#### MONTANA

**Great Falls.**—The Montana High School Interscholastic Music meet was held recently in Great Falls. Over 600 students took part in the twenty-five contests in the meet. These students were the winners in the seven district contests held earlier in the year.

Great Falls High School, under the direction of Ruth Bishop, won the meet with 100 points, while Anaconda High School, under Charles R. Cutts, was a close second with ninety-eight points. Gallatin County High School at Bozeman, under Arthur Solberg,

won third place with eighty points. Hamilton High School, under Mae Walton, won the most points of any Class B school. One outstanding feature of the meet was the great increase in the number of events entered by Class B schools.

In the larger group events, Great Falls won first place, in the Class A orchestra and Girls' Glee Club, and Bozeman first in Class A mixed chorus, Anaconda first in Class A Band and Boys' Glee Club.

The most inspiring session of the meet was the program given by the massed bands and orchestras, before the awarding of prizes the last evening. The All-State Band, under the direction of John Held, Sr., at Salt Lake City, Utah, played Rhinefels Overture, by Gruenwald, and Down South, by Myddleton. The All-State Orchestra, under the direction of Roy E. Freeburg of Montana University, Missoula, Mont., played the first movement of Schubert's Unfinished Symphony.

A change was made in the organization of the meet when a Board of Control was placed in charge of the business. This board consists of four of the principals and superintendents of the schools concerned and the State Supervisor of Music. The board will appoint all committees, and take charge of all business in connection with the meet.

The success of the meet was due in a large share to the careful organization and preparation of Thelma Heaton, Great Falls music supervisor, and M. J. Gallagher, principal of Great Falls High Schools.

#### NEW YORK

**Saugerties.**—Carolyn D. Brown, who has been in charge of the music in the schools of Franklin, N. Y., has been appointed supervisor of music in the Saugerties schools. Miss Brown is a graduate of the Poughkeepsie High School and Skidmore College. She will begin her new duties next September.

#### RHODE ISLAND

**Pawtucket.**—More than sixty student musicians of the Pawtucket Senior High School Band, accompanied by Principal and Mrs. Lucius A. Whipple, gave a series of concerts in several Connecticut towns recently. The tour was arranged in an endeavor to arouse enthusiasm on the part of local clubs and school heads in organizing bands.

#### VIRGINIA

**Salem.**—The Roanoke College Glee Club presented its third program of the season at the Marion College for Girls. Alton Hampton of Roanoke directed the club and showed remarkable talent in moulding the thirty voices of the main chorus into one unit. He traveled in Europe with the Westminster Choir during last summer and has had other varied experience.

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

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## EXPRESSIONS

### *The Trend of the Times and the Possibilities for the Piano—The Future of the High Grade and the Passing of the Commercial Piano—Name Value and Tone Value the Biggest Asset and the Greatest Selling Argument*

It is somewhat disappointing to view the trend of mind of the average piano dealer at the present time. One would think that there would be given serious consideration to the necessity of impressing upon the mind of the people name value and tone value. Those going over the advertising to be found in the daily papers are somewhat discouraged when they realize that name value and tone value has no place in the utterances given through advertising.

Piano dealers at this time should realize that at no time in the history of the piano has there been such an opportunity to bring name and tonal values to the fore. There is not going to be any market for the cheap grade pianos. Therefore, why not eliminate them? The stencil, however, seems to predominate in the piano business, but not any more than does it permeate the radio and other lines of offerings to the public.

The piano business never will again be carried on as it was in the past and the sooner the dealers realize this the sooner will they get to that point where the piano will become an art object, as it always has been. The artistic phase of the piano has been deliberately traduced through the stencil, the cheap no tone boxes that have been selling at low prices and on long terms, the result of the sales being losses instead of profits.

#### Up to the Dealers

With a limited production the manufacturers can not spend the money that they formerly did when they could afford it, for a limited production requires a limited overhead, and advertising is part of the overhead. Upon the dealers rests the responsibility of the selling. The dealers themselves must create name value, and in this they must throw aside the oft-repeated excuse that to create name for a piano in a territory brought up the possibility of a change of representation.

When this is utilized as an excuse the mind reverts to the advice given in the introduction to the broadcasting that now is being done by the Squibbs house with Will Rogers as the bright particular star. One has but to listen to this introduction to realize what that means to the production of the tooth paste house and how it fits in with the present conditions surrounding the offerings of pianos through advertising by the dealers. Name value, which expresses the same thought told in the story of the broadcasting referred to, applies to pianos themselves and to the manufacturers.

During the peak years of production the dealers were rampant with their offerings of cheap pianos and the utilizing of name value pianos to cover the sins of the selling of the no-tone boxes. We all must admit that even though the request is made that "trade papers make no mention of it," there never will be any reaction on the part of the dealers to an understanding that they must sell honestly, and to sell honestly they must advertise honestly.

#### Copying the Radio Idea

The present conditions surrounding the publicity of the retail dealers of pianos in this country is no doubt influenced by the methods of the radio dealers. When we find that \$76 is offered for "any old instrument," and this followed up during this present month of June, 1930, with advertising of radio dealers offering "double the amount ever allowed before for musical instruments in part payment on a new radio," there is a reprehensible misrepresentation that should not be allowed by the Better Business Bureaus of this country.

The Better Business Bureaus are doing all they possibly can, but the subterfuges that are utilized by

radio dealers are reprehensible in many phases of the publicity utilized by them to attract customers, and the pity of it all is that piano dealers themselves are following the same lines, or the same methods, utilizing a different phraseology.

If the piano dealers would only burn their old second-hands, write them off the books and start clean, comprehensive publicity campaigns, each dealer arriving at his methods through his own policies of selling, creating appreciation for name and tone values, there would be a building up of selling methods that would bring profits to the dealers.

There is no better time, as said, to do this than right now, and once the dealers do it there will be a new crop of salesmen created, because of the many changes that are now under way. The efforts of many dealers to get out of business will bring about such changes, and those who come into the retail ranks of the piano trade will build to efficient business methods and policies that will enable the making of profits within the capital resources of the dealers themselves.

#### Too Many Dealers

The entire production of pianos for this and coming years can be absorbed by a smaller number of dealers than now exists. Exist means exactly what is said here, for they are not doing any good for themselves or the manufacturers, or for the people. Fully 50 per cent. of the dealers that now are in business can be dispensed with, and that would center the production of the pianos according to the demand created by the dealers themselves.

The rag-tag and bob-tail methods that now are being pursued by many piano dealers are only a reflection of the bob-tail and rag-tag methods of the radio dealers. How the radio manufacturers are ever going to bring the radio to a profit-making proposition for the dealers is a problem. How the piano dealers ever expect to put the piano on a basis that is creditable to the "basic musical instrument" is also a problem.

Dealers must turn about face and they must place the piano in its true artistic form before the musical element of this country before they ever will bring the piano back to its normal profit making position, and this can only be done through name and tone values. We should put tone before name, but name value attracts first and then the tone value proves the name value. You cannot create name value unless you have the tone value of the piano.

#### A Profit on Every Sale

It is useless to talk about utilizing ulterior phraseology that is disproven the moment a prospective customer enters the warerooms of the piano dealer. There are exceptions, of course, to what is said here, and those exceptions are the dealers that are weathering the present storm. The piano manufacturers must make a firm stand, and if they do not turn but three wheels in their factories, let those three wheels earn what they cost to turn. They had better turn out ten pianos a week and sell them at a profit, allowing for overhead expenses, than to make fifty pianos a week without any regard for overhead, and lose money.

The carrying on of piano factory plants is an expensive operation, but they must realize if they own their plants that a factory plant empty is not worth 10 per cent. of its appraised value. It is as useless to keep a factory plant running with over production which compels the selling at a loss, as it is to shut up or rent the unused portion of the factory and sell only to dealers that are conducting

their selling methods along the lines of the highest and name creating character.

The manufacturers can not reach the retail customers except in making the names. The dealers have the destiny of the piano in their own hands, and if they do not carry on along the strictest lines of honesty, then they have no one to blame for the loss of profits in piano selling but themselves.

WILLIAM GEPPERT.

#### Is the R. C. A. a Trust?

The U. S. Department of Justice has filed a formal suit against the Radio Corporation of America and its various subsidiary organizations, in a test case to determine whether that combination forms a "trust" in the legal definition of that term. It is alleged in the petition that these companies in alliance control the industry through a patent pool, through cross-licensing and other means and that the whole forms an illegal monopoly.

The R. C. A. through its spokesman Owen D. Young, states that it welcomes the suit as a means of clearing up whatever misunderstandings may exist concerning the combination, its position in the trade and its purposes. The case for the R. C. A. is stated simply that the combination is for the best interests of the industry and for the advancement of radio as an art and science. It is stated that the cost of licensee patents is much cheaper under the present arrangement than if the various rights and patents were individually controlled.

This view is not entirely subscribed to by interests outside of the combination. The views of the independent manufacturers were recently summed up by B. J. Grigsby, chairman of the Board of Directors of the Grigsby-Grunow Company as follows:

"The independent radio industry is extremely gratified with the sweeping action taken by the Department of Justice in attacking the validity not only of the basis of the combination on which the Radio Corporation of America was originally built but the new and even more flagrant combination recently approved by its stockholders.

"The allegation of the Radio Corporation that its organization had in effect governmental sanction is entirely unsupported in fact; in any event it would be impossible to approve such a combination if it were shown to be illegal under the anti-trust statutes. The allegation that this combination was essentially to promote competition in the radio art because of conflicting patents held by the different members of the group was only a cloak and an excuse to create a monopoly in an art the future of which the public have not appreciated. A senator has recently stated that 'control of the radio industry in the future would make its owners mightier than the government or any absolute monarch.'

"The licensing plan of the Radio Corporation was and is essentially unfair and confiscatory because of the fact that several units of the combine were direct competitors with the licensees and a handicap of an unreasonable license, based very largely on an unadjudicated patent situation, would have the ultimate economic effect of driving the independents out of the field. As a matter of fact, a large number of the licensees have already been forced out of business.

"The licenses of the Radio Corporation did not free the art but on the other hand have restrained it. The licensing plan of the Radio Corporation permitted its licensees to do business in an extremely limited portion of the radio field and specifically excluded all other developments, including the public use of radio apparatus. Further, there was a very definite limited term to the licenses granted, with no provision made for continuation after 1934. We believe that the interests of the public in encouragement of free development in the radio art is of greatest importance, as by the elimination of the independent industry, a monopolistic control would be effected, which would not only affect the individual but might even eventually go so far that the control of public opinion would be effectively consummated.

"The royalty payments of the licensees in the period of a little over two years have exceeded the amount claimed by the Radio Corporation to have



## Piano and Musical Instrument Section

been the cost of its patent and research development; yet in return for that the independent industry has been accorded benefits in an exceedingly limited portion of the field. The Radio Corporation and its associated companies have only granted licenses on one type of receiving set and on certain tubes for amateur and home use only, and have reserved for themselves the entire field of domestic and foreign communications, talking movies, public address systems, and potentially thousands of other domestic and commercial applications.

"The Radio Corporation group have repeatedly claimed that this grouping of companies and their patents was essentially to permit development in the art, but this has been disproven by testimony given before the Interstate Commerce Committee of the United States Senate, in which it was shown that not only have patents of the Radio Corporation group been denied by the courts but a number of other patent groups have been organized, which have taken an additional toll in royalties, especially from the independent industry. While, as has been stated by the Radio Corporation, competition is severe between the licensees, it has been eliminated among the various members of the associated companies making up the Radio combination by allocation to each company of specific fields in which it may operate unhampered. The effect of the agreements between the associated companies making up the Radio Corporation group was to wipe out all competition in the radio field between the members of that group."

### Those Old Pianos

Parham Werlein in his presidential report at the conventions said, among other things: "The real weakness in the piano situation today is in the fact that many dealers and some manufacturers seem to think that improved conditions will be created by some unknown cause, instead of only by an intelligent expenditure of money and application of real hard selling methods. Dealers generally are holding on to old pianos as if they were family heirlooms of real value. There are thousands of old second-hand pianos scattered all over the country, and there is hardly a dealer who is not paying considerable rent in storing these obsolete, antiquated, worn-out veterans. The piano dealers of America would do a great service to themselves and to the industry if they would without further delay take out of the market permanently, by destroying them, these many old instruments. In my opinion a second-hand piano that cannot be sold readily for \$100 should be broken up. I know of one house that in the last year has destroyed 150 second-hand pianos, and no doubt there are a few other houses that have done better or proportionately as well. Manufacturers with retail stores who offer second-hand pianos at \$15 and \$20 are doing themselves an injustice, as well as the dealers who buy these 'carload offerings.'"

### Not for Publication

An Eastern piano manufacturer noted for his sarcasm and rather heavy handed witticisms was speaking during the convention strictly "not for publication." He said among other things: "One phrase you are going to hear dealers use a good deal during these meetings is that they have 'something to play with' in the matter of profit margins. And that's gospel truth. They have a margin to play with and they play h— with it. They plan and scheme for a bigger discount on radio—and the same thing happens. I have very little sympathy for the dealers of today, conditions are much their own fault. Pianos are being sold, not as many as formerly perhaps, but still enough to give a fair profit if it were not for this lax method of figuring costs. The radio shows the same tendency. The ordinary dealer refuses to stick to a budget plan. If his trade-in allowance runs a bit over, he laughs it off. He plays with percentages in advertising, rent, commissions and all the rest of his overhead and selling costs. And then when he has given away all of his profits, he comes whining to the manufacturers about hard times and bad business, asking for long time notes and renewals on top of them. What does he expect us to do—finance his business and run it for him? Every manufacturer in the country has the same problem, and every one of them has to shut down on expenses when sales fall off. Let the dealers do the same thing or let them get out and hustle to build up volume until they can continue the old game of

'playing' with their markup." ¶ But, as stated at the beginning of this screed, this is all not meant for publication, so let's all of us keep it a dead secret.

### H. C. Lomb on Cooperation

Henry C. Lomb was another of the speakers at the convention who had something real to contribute, although his suggestions were along a general line. He said: "Another instance of the need of co-operative action, which in itself should be sufficient to convince us that if ever there was an industry that should hang together, it is the music industry, is found in the fact that musical instruments, unlike most other goods, must not only be sold, but must be actually used or played upon to remain sold. That is, the sale cannot be considered to have been completely consummated until the buyer has learned to play. ¶ Not many trades have this handicap put upon their product. To make an electrical refrigerator freeze or to make a radio sing, we have merely to plug it in. To learn to operate an automobile or even to learn to fly is a matter of driving or flying hours. With musical instruments it is a matter of months and years. To the rudimentary sales-problem of creating the demand and making the sale, which in itself is difficult enough, there is added in our case the necessity of seeing to it that the buyer is really taught to play if in the fullest sense the sale is to remain a sale and is not to become a menace to future sales. ¶ How can we ever hope to cope with such a situation singlehandedly? It means group effort on our part of the most intensive sort. ¶ These two factors already give us the clue to the direction which our sales-promotion must take. Firstly, we must promote, at all costs, the cause of music; that is we must ensure in some manner a wide campaign of general music promotion. Secondly, we must find a way to popularize or simplify the teaching of music playing. This does not necessarily imply that we must make learning easy, because there never was and never will be a royal road to learning to play a musical instrument. But we must remove needless obstacles to such learning by making adequate facilities available to the great number of people in whom as experience has shown the desire to play can readily be instilled."

### Perkins' New Address

The Perkins Glue Company has removed its South Bend, Ind., sales office to Lansdale, Pa., where the general offices have been located since the inception of the business. A district office and warehouse will, however, be maintained at the same address in South Bend so that shipments in that territory can be made promptly and efficiently. This removal brings to mind the greatly extended activities of the company and the many improved products that have been brought out by this progressive concern. The business has grown in size and in the extent of its various specialties. The company now has a complete glueing service, if such a phrase might be coined. The company markets some twenty-seven kinds of glues and adhesives including eight varieties of vegetable glues and the same number of casein glues, the Perkins Core Filler, Perkins Quick Repair, Perkins Red Devil Paste, Perkins Red Devil Tin Glue, Perkins Red Devil Sheet Metal Glue, Perkins Red Devil Liquid Glue, Perkins Waterproof Linoleum Cement and the regular linoleum cement, Perkins caustic soda and casein. All communications to the Perkins Glue Company should henceforth be addressed to Lansdale, Pa.

### A New Form of Cooperation

An interesting experiment is now being tried in the ice-cream industry, of which certain general merchandising principles could be adopted with profit by the piano trade. This is a new form of cooperative advertising, in which each dealer advertises his own product, gets the full benefit of his advertising expenditure, and yet helps in the general campaign. In other words each dealer in a given community agrees to refrain from competitive advertising, and gives a general message of benefit to the entire trade over his own trade signature. ¶ It seems as though this contains the germ for a similar plan in the piano business. Cooperative advertising is not a new thought in the piano business. It does seem, however, in scanning the record of the past, that it has

met with singularly unhappy results, whenever it has been attempted to extend its influence outside of a single city. The so-called "national piano promotion campaign" which is still being carried on (or is it?) is a conspicuous example of this. In any cooperative endeavor the thought always comes up that some members are profiting unduly, or that the distribution of charges does not meet the true conditions. The plan suggested above, however, seems to answer such charges conclusively. ¶ If every piano advertiser in New York City, or Chicago, or in fact any city, should agree for the space of three months to refrain from "sales" advertising, or cut price advertising, and concentrate on an advertising message beneficial to the piano itself, better conditions would not be long in manifesting themselves. As things stand now there is little except sales advertising being done, and this is one of the primary causes of the public reaction against the present purchase of pianos.

### From the Selling Ranks

An unexpected but welcome interlude amid lofty speech-making at the mass meeting, was a simple talk by Joseph Volz, a salesman with the Otto Grau organization who acknowledges but does not boast of the fact that his usual sales average, as an outside man, is about \$150,000 per year. Called upon unexpectedly and without any warning, Mr. Volz, nevertheless gave a fine picture of the ideal of service which has made his record possible. This salesman does not wait for his prospects to come to him—he goes looking for them. A big percentage of these prospects come from past customers. "I make it a point," he said, "that any time I pass a house where I have sold a piano, I stop in for a visit. It doesn't make any difference that the sale might have been eight or ten years ago. Very often I do not remember the name of the family, but I do know the house. Of course the customer is full of complaints. Perhaps the piano is out of tune. Or, the children have given up studying music. I tell them where they can have the piano fixed up, or I secure a new teacher for the children. I sit down at the piano and play for them. Before I leave that house I have done something to revive their interest in music and convinced them that they have about the finest instrument they could get—something to be proud of. And, perhaps, the names of two or three people who might be interested in the purchase of a piano."

### The New Tariff

The new tariff regulations as specifically affecting the music industries show but little change, and in all instances where changes have been made the revisions have been upward. The following table indicates the rate, comparing the 1922 figures with those embodied in the 1930 law:

Commodity	1922 Law	New Rate
Pianos, including player pianos	40%	40%
Pianos and player piano actions and parts of pianos	40%	40%
Organs (pipe organs)	40%	60%
Parts of Organs	40%	60%
Phonographs, gramophones and similar articles	30%	30%
Parts of phonographs, including records: Needles, 1000	45%	8c + 45%
Records, number	30%	30%
Other parts	30%	30%
Band instruments, number	40%	40%
Other musical instruments, parts and accessories, n.s.p.f., lb.	40%	40%
Violins, violas, violoncellos and double basses:		
Assembled, each	\$1 + 35%	\$1.25 + 35%
Unassembled parts, each		40%
Violin bow, hair	Free	40%
Strings for musical instruments, cat-gut	40%	60%
Strings for musical instruments, steel and other metals	40%	60%
Pitch pipes, tuning forks, tuning hammers and metronomes	40%	40%
Cases for musical instruments	40%	50%
Tuning pins, 1,000	\$1 + 35%	\$1 + 35%
Carillons and parts	40%	20%

### Where to Buy

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

## Piano and Musical Instrument Section

# Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### Constructive vs. Destructive Methods in the Piano Business—A Helpful Article From The Rotarian—How the Dealer Can Help in the Piano Study Work

The Rambler was much interested in some statements that Dan Nolan, of the Wurlitzer house, made regarding salesmen in the piano business, and those engaged in the selling of specialties on the instalment plan and otherwise in other lines of commerce. It presents a rather interesting phase, for one could not expect piano salesmen to stand around with their hands in their pockets looking for jobs in piano stores. They know full well the conditions that surround the selling of pianos at the present time.

It is hard to say, but The Rambler feels that a few words of truth telling will not be out of place. The piano has not been supported by those who have made a living on it for many years. Piano salesmen now out of jobs are not giving praise to the piano, but they are condemning it with their own excuses of why they are not able to sell their ability.

It does seem as though the only friends the piano has are the musicians who are compelled to utilize the piano in their work. This should arouse some interest on the part of those who have been in the piano business and now are out of it. They should not condemn the instrument that made them a living for years and years just because conditions surrounding the selling of instalment articles has brought about disastrous results as to the piano. The piano is just as important, just as necessary, today in music as it has been in years gone by.

#### Too Much Talk

The piano manufacturers and the piano dealers themselves, together with the unwise talk of salesmen, have brought about a feeling on the part of the buying public that the piano is a thing of the past. One must acknowledge that a family can get along without a piano. One knows that when a piano salesman approaches a prospective customer that the first thing he should learn is how many articles the family is paying instalments on.

Just how long this will last depends, in the opinion of The Rambler, upon the adjustment of national conditions to repopularize the instrument and so bring about the buying of pianos in those families where there is someone that is inclined toward the piano. People will not buy a piano for a piece of furniture as has been done in thousands of cases before the conditions that now surround us made inroads on the piano business.

Piano salesmen who are out and are applying for positions in other lines do not do themselves any credit when they condemn the piano and utilize those words that are not permissible in print but which do damage to something that they should respect and endeavor in every way to protect.

#### A Friendly Article

The Rambler has complained about articles that have appeared in the publications of today derogatory of the piano, and little was done by those most interested to bring about an understanding on the part of editors and publishers that the piano itself is not to blame, and to "lay off" any derogatory remarks as to the piano.

Articles such as the following from "The Rotarian" of April, 1930, is the kind of help that will do good, and it is reprinted here to suggest to the piano men themselves that their handling of second-hands is bad, and if they can not afford to destroy them, to hold them back until the piano can be given an opportunity. "The Rotarian" says:

#### The Piano Needs a Friend

Every reader of classified newspaper advertising must have noticed the increasing number of second-hand pianos offered for sale at bargain prices. In some instances the owners are more than willing to exchange their old "uprights" for such useful articles as automobiles and dining-room sets.

Now suppose this same reader assumes the role of eavesdropper as he journeys along the lighted streets of his own particular neighborhood. Occasionally he

may catch the measured rhythm of piano music as Mother or Daughter thrums the ivory keys, but the chances are he is bombarded from almost every house with the jazzy indiscretions of Tommy's Titillating Troubadours.

Possibly these two experiences, when pieced together, make a story in which the piano has a melancholy and minor part. To what extent has professionalized, ready-made harmony, supplied by modern mechanical inventions, driven out the amateur musician, and hurried the luckless piano to the market-place? How many children today take "lessons" on the piano, patiently drumming out the notes with the five fingers of one hand?

For years the piano has inspired a host of young people to their best artistic accomplishments. It has nurtured the happy art of song and woven gaiety and beauty into the fabric of family life. But today, in many a home, the piano yields its honored place to its little sister, the radio.

Yet the radio and the piano belong in the same front room. The first brings melody from the far places and is in a position to build intelligent appreciation of worthwhile music, while the piano challenges the individual performer to evoke his own harmony from keys and strings.

#### Helping the Piano Student

The last two paragraphs in these remarks are of unusual interest to those who are studying the piano situation at the present day. The Rambler is glad to state that there are some in the piano business who look upon the piano as a possibility for good and are working along lines that will eventually bring about an understanding as to the value of the piano when it is found that there is some one musically inclined in the home.

The giving of piano lessons has always been relegated to the musicians. The musicians have gained their pupils by solicitation from the pupils themselves, and not with any effort on the part of the teachers to bring into their classes those who were fitted to take music lessons. There have been spasmodic efforts made on the part of piano dealers to introduce various and sundry systems of teaching that really possessed merit, but which were not kept up to time and degree that brought about results of value. The combining with musicians or teachers in this work could be done by the dealers, and advertising a work of that kind could be resorted to that teachers would not be able themselves to carry on.

It is not expected that a family will want a piano in the home, or buy one when there is no one interested in music, except probably those that were brought to the fore through the music supplied by the radio. The music classes started by dealers of two and three years ago were carried on in a somewhat undependable manner, and this through the efforts of what we might term "sales artists" who came into the piano store and for so much money carried on the classes, and when that "sales artist" was through then the work was stopped.

There was no effort seemingly made to interest the teachers in the work that was being done, which was based on good lines, and making known to the teachers that the work of preparing pupils and asking for their cooperation would be of great value to them.

#### The Wurlitzer Plan

The Rambler was surprised to learn that one house has been carrying this work on systematically and cooperating with the musicians and teachers throughout the various centers wherein these classes were being organized, and that there was something like 6,000 pupils throughout the country that were taking music lessons under the supervision of the house. One strange thing about this has been discovered that parents taking their youngsters to these lessons has induced them to take up the piano and other musical instruments.

The Wurlitzer house is the one that is doing this work. It is really astonishing when one views the figures that are given as to this teaching the young and old how to play musical instruments. It is not a question of whether the piano is dead or not, it is a question of whether the people want the piano, and leading them to a desire to have one. What percentage of these pupils at the present time will continue the lessons is debatable, but the fact remains that The Rambler has seen little ones who have taken ten lessons sit at the piano and not only play a small musical composition, but read the musical notations. That is the start.

Those who want to continue in music will continue. Those who do not will drop out, but the fact remains that those who become interested in music will be just that many who will be friends to the piano or the musical instruments that they take up.

#### Getting Results

Here is where the piano can be placed in its proper position. It is a work, educational though it may be, that will do

more good for the piano and musical instruments than all the ballyhoo advertising that is going through the newspapers of today offering pianos "used," "demonstration pianos" and all the misleading statements that piano dealers are utilizing as bait to get people into the warerooms, and then have the people find out that they have been "fooled." This method of publicity has become so common in the piano trade that the people as a whole distrust the baits that are thrown out. It should be stopped. Let each individual piano dealer train his salesmen to talk honest piano talk and to sell pianos honestly and to take up the work in a manner that will show respect for the piano instead of disrespect and condemnation of the instrument by telling how "dead" it is, and losing sight of the fact that the past had much to do with their own earning a living.

#### Now Is the Time

If ever there was a time in the history of music that piano dealers had opened to them a reconstruction of selling methods, that time is now, and those who have the patience to go into these reconstruction methods and policies will be those who will participate in a living commercial proposition that will place them in a position that is of honor, commercially and otherwise.

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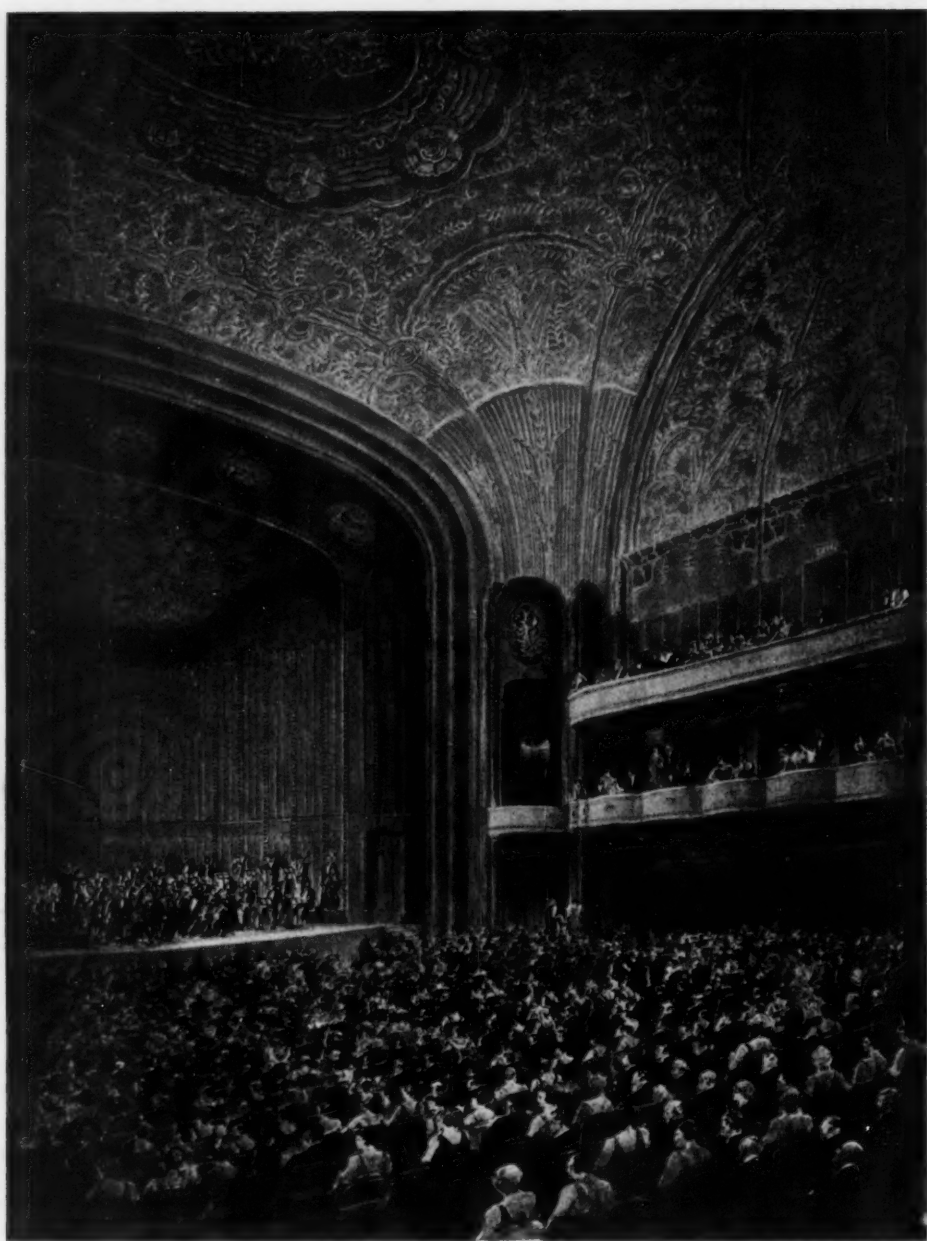
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# MUSICAL COURIER

*Weekly Review OF THE World's Music*

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*From an Architect's Drawing.*

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